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ANNOTATED CURRICULUM GUIDE--A BIBLIOGRAPHY OF PUBLISHED SOLO SONG CYCLES.

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A COMPREHENSIVE HISTORY AND AN ANNOTATED BIBLIOGRAPHY OF SOLO SONG CYCLES (PUBLISHED FROM 1800 TO 1965 WITH TEXTS IN GERMAN, FRENCH, ITALIAN, AND ENGLISH) WERE COMPILED. FOR THIS RESEARCH THE SONG CYCLE WAS ASSUMED TO BE A COMPOSITE OF SONGS WITH TEXTS OF RELATED THOUGHT AND CHARACTER, DESIGNED BY A COMPOSER TO FORM A SINGLE ARTISTIC MUSICAL UNIT. THE CYCLIC FORM WAS THUS DISTINGUISHED FROM THE MISCELLANEOUS SET OR COLLECTION OF SONGS. THE BASIC EFFORT INVOLVED SEARCHING FOR AND IDENTIFYING THE GROUPS OF SONGS CONSIDERED TO BE CYCLES, AND ANNOTATING SPECIFIC MUSICAL CHARACTERISTICS TO EXTEND CURRENT SOLO VOCAL REPERTORIES. THE HISTORICAL SURVEY INVOLVED AN EXAMINATION OF ABOUT 3,000 CYCLES, FROM WHICH 428 WERE SELECTED FOR THE ANNOTATED BIBLIOGRAPHY. AN ADDITIONAL 442 WERE ENTERED IN A SEPARATE CHECKLIST. VARIOUS TECHNIQUES FOR MUSICAL LINKING WERE USED, BUT GENERALLY MOST OF THE ANNOTATED CYCLES CONSISTED OF SEVERAL INDEPENDENTLY RELATED SONGS WHICH WERE DESIGNED TO BE SUNG CONSECUTIVELY. A TOTAL OF 2,614 INDIVIDUAL SONGS WERE LISTED IN THE ANNOTATIONS FOR THE 428 CYCLES. (JH)

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A BIBLIOGRAPHY OF PUBLISHED SOLO SONG CYCLES

Cooperative Research Project No. S-105

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Chapter I

INTRODUCTION

The Problem

The purpose of this research is to compile an annotated bibliography of solo song cycles, published from 1800 to the present, with texts in German, French, Italian, and English. This has involved searching for and identifying the groups of songs considered to be cycles, as distinguished from song collections or sets, and annotating specific musical characteristics. The bibliography will serve to survey for the performer, the musicologist, and the music teacher the large body of music composed in this genre of vocal music, and the annotations will provide answers to questions frequently asked by the musician in his search for materials.

The specific aims of the investigation were:

1) to provide a reference source of music materials that are needed to extend the solo vocal repertory;

2) to attempt to fill a gap in one area of music bibliography by providing in a single source a collection of information on one type of solo vocal literature;

3) to supply check lists of this genre arranged according to the medium of the accompaniment, the nationality of the composer, and the author of the poetry;

4) to provide a compendium of reference material that will be

helpful in further research on the relationships between poets and song composers.

Definition of Terms

The term "song cycle" has been used by both composers and writers in different, often conflicting, ways. Some composers and writers refer to any collection of songs as a song cycle, but others use the term to identify a series of songs that are closely related in content and form. For this research the song cycle was assumed to be a composite of songs with texts of related thought and character, and designed by the composer to form a single artistic musical unit. In principle, then, the cyclic form is a multiple-movement form in which the individual movements are so related that a larger unit results. Thus the cyclic form is distinguished from the miscellaneous set or collection of songs.

German composers have used several different terms to identify a cyclic group of songs. The most common term is "Liederkreis" (circle of songs), but "Liedercyclus" or "Liederzyklus" (cycle of songs) is also frequently used. Occasionally "Liederreihe" (row or series of songs) is found, while less frequently used terms include "Liederkranz" (wreath of songs), "Liederstrauss" (bouquet of songs), "Liederfolge" (series of songs), "Liedergabe" (gift of songs). These latter terms most often denote a set or collection of songs. At times only the term "Cyclus" or "Zyklus" is used. Since the terms "Liederkreis," "Liederreihe," and

"Liederzyklus" are also used by German poets to refer to cycles of poems, a distinction is made in this study. A cycle of poems is here called a "lyric cycle," whereas a cycle of songs is termed a "song cycle."

Although French writers use the term "cycle" to designate a cyclic group of songs, the French composers seldom identify a song cycle as such on the title page. Occasionally the term "suite" or "poème" is used by French composers to refer to a cyclic group of songs.

Limitations of the Problem

The selection of song cycles to be included in this bibliography was limited by the following criteria:

1) previous genre identification,
2) publication after 1800,
3) language of the text,
4) nationality of the composer, and
5) type of cycle.

Although the genre of the song cycle has been used by composers more frequently than is usually supposed, the works included in this bibliography are primarily those previously identified with the designation "song cycle" by a composer himself, a bibliographer, a library card cataloguer, or a writer on music. The validity of the categorization of each cycle was verified by first-hand examination.

Only works published after 1800 were considered for inclusion in the bibliography. The cycles which were excluded were those works considered to be predecessors of the nineteenth-century song cycle or those available only in manuscript. A further restriction on published works was that the text of the song cycle must have been printed in German, French, Italian, or English. This limitation resulted in the exclusion of cycles published with texts only in Spanish, Dutch, or the Scandinavian or Slavic languages.

Song cycles by composers from the following nationality groups were included: American, British, Czech, Dutch, Finnish, French, German (including Austrian), Hungarian, Italian, Russian, Scandinavian, Spanish, and Swiss. Works thereby eliminated on the basis of nationality include those of the South American, Australian, African, Greek, and Israeli composers.

A further limitation on the study concerned the medium of performance, namely, the song cycle employing one solo voice. The word "song" for the purposes of this study was used to mean vocal music for one voice, and "one solo voice" was interpreted to mean the same solo voice. Therefore, those cycles written for mixed chorus, for example, or those cycles with songs which require different types of solo voices were excluded.

Importance of the Problem

It is hoped that this annotated bibliography will prove to be of significance to the field of music since it makes available in one source important knowledge concerning one segment of music literature. Since this research partially fills a recognized lacuna in vocal music bibliography, it aims to make a substantive contribution to knowledge.[1] The need for contributing to the dissemination of knowledge of music has been underscored recently by several distinguished music scholars, such as Paul Henry Lang[2] and Claude Palisca.[3]

In addition to its general educational significance, an annotated bibliography of song cycles is of particular value to the singer — amateur or professional — as well as the musicologist and the music teacher. All frequently need a reference source of material in one genre, arranged alphabetically for ease of use but also classified in check-lists according to the medium of the accompaniment, the nationality of the composer, and the author of the poetry. The performer and the teacher find an annotated bibliography helpful in encouraging growth in repertory, both in performing and in listening. Music repertory can be extended by organizing it according to a broad musicological category or according to the performing medium.[4] Furthermore, the musicologist uses an annotated bibliography to give an overall picture of a genre.

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1. See Vincent Duckles, "Introduction: The Music Librarian in 1960," Library Trends VIII (April, 1960), 496-97.

2. Paul Henry Lang, "Editorial," The Musical Quarterly L (April, 1964), 223.

3. Claude V. Palisca, ed., Music in Our Schools, U. S. Dept. of Health, Education, and Welfare Bulletin No. 28 (Washington, D. C.: U. S. Government Printing Office, 1964), p. 13.

4. Ibid.

The performer finds a source of information on song cycles helpful in planning programs, too. For this purpose the singer employs the song cycle in the same manner as the conductor or the instrumentalist uses the symphony, the concerto, the sonata, or the suite. In addition, the singer benefits from having at hand a source that evaluates the quality and difficulty of a work and also describes other identifying characteristics, such as range and tessitura. These annotations assist in determining the suitability of a work for a particular voice as well as indicating the approximate level of skill needed for performance.

Moreover, by providing a compendium of reference material, this research will be helpful in subsequent investigation in the field, as, for example, in providing bibliographical links between the works of the poets and the song composers. As James B. Coover specifically mentions, bibliography which gives attention to text as well as music is "a field which is ripe [for further investigation]. . . . Far too little has been done to provide bibliographical links between the work of the poets and the song writers. . . ."[5] The person studying the humanities, or music alone, frequently needs to know which song settings are available of lyrics by Robert Herrick or John Donne, for example. In discussing lacunae of music scholarship, Coover also recognizes that "there is a growing need for bibliographies which cut across the bounds of various subject fields, which 'bibliograph' the interrelationships between music, [and] the other arts. . . — bibliographies which, in their own peculiar format, attempt to relate critically and provocatively all of man's endeavors to his musical thinking and making."[6] This present study attempts to fill an acknowledged gap in music research and to supply information of use to future investigators.

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[5] James B. Coover, "Reference Bibliography in the Music Library," Library Trends VIII (April, 1960), 523.

Related Literature

Prior to this research there has been no single source available in any language which provided a comprehensive music bibliography of solo song cycles.

The general bibliographies of solo vocal music are incomplete in their coverage of the song cycle genre. For example, Berton Coffin's The Singer's Repertoire[7] includes only about fifty song cycles, and Sergius Kagen's Music for the Voice[8] lists song cycles under composer headings only. Challier's Grosser Lieder-Katalog,[9] covering

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[6] James B. Coover, "The Current Status of Music Bibliography," M.L.A. Notes XIII (September, 1956), 589.

[7] Berton Coffin, The Singer's Repertoire, 2nd ed., 5 vols. (New York: The Scarecrow Press, 1960-62).

[8] Sergius Kagen, Music for the Voice (New York: Rinehart & Co., 1949).

[9] Ernst Challier, Grosser Lieder-Katalog (Berlin: E. Challier's Selbstverlag, 1885); also Nachträgen, 1886-1914.

German publications of the last century for the most part, lists songs by title and first line only, so that this reference work is of little or no practical value in locating cycles. Also of limited practical use is Pazdirek's eighteen-volume *Universal-Handbuch der Musikliteratur*[10] which lists all the published compositions of each composer arranged in alphabetical order. The "Catalogue de mélodies françaises" in Frits Noske's *La Mélodie française de Berlioz à Duparc*[11] also lists song cycles only under the individual composer headings.

It was asserted that no single extended bibliography of song cycles existed which covered the four main language groups of vocal music — English, French, German, and Italian. Moreover, the several general music bibliographies and bibliographies of vocal music that indicated song cycles have no categorized listings as such, with the exception of the Hofmeister publications — *Handbuch der musikalischen Literatur*,[12] *Deutsche Musikbibliographie*,[13] and *Jahresverzeichnis der* deutschen Musikalien und Musikschriften.[14] These list music literature and music published in Germany only. Furthermore, no single work exists which for an individual song cycle gave information concerning the range (compass) and tessitura, cyclic unifying devices, and the difficulty and quality of the music.

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[10] Franz Pazdirek, *Universal-Handbuch der Musikliteratur aller Zeiten und Völker*, 18 vols. in 14 (Vienna: Universal, 1904-10).

[11] Frits Noske, *La Mélodie française de Berlioz à Duparc* (Amsterdam: North-Holland Publishing Co., 1954).

[12] Hofmeister's *Handbuch der musikalischen Literatur* (Leipzig: F. Hofmeister, 1844-).

[13] *Deutsche Musikbibliographie* (Leipzig: F. Hofmeister, 1829-).

Procedures

The compilation of an annotated bibliography of solo song cycles began with a search for and identification of those groups of solo songs considered to be cycles, as distinguished from collections or sets of songs. The following sources were examined in preparing the working list of cycles:

1) complete editions of composers' works;

2) bibliographies in composers' biographies;

3) catalogues of works of individual composers given in Grove's Dictionary of Music and Musicians;[15]

4) histories of song, such as Denis Stevens' A History of Song,[16] and James H. Hall's The Art Song;[17]

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[14] Jahresverzeichnis der deutschen Musikalien und Musikschriften (Leipzig: F. Hofmeister, 1852-).

[15] Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom (New York: St Martin's Press, 1954).

[16] Denis Stevens, ed., A History of Song (New York: W. W. Norton & Co., 1960).

[17] James H. Hall, The Art Song (Norman: University of Oklahoma Press, 1953).

5) current catalogues of selected American and European music publishers and distributors;

6) selected library card catalogues and shelf lists;

7) general music bibliographies, such as Hofmeister's Jahresverzeichnis der deutschen Musikalien und Musikschriften, Deutsche Musikbibliographie, and Handbuch der musikalischen Literatur, Altmann's Kammermusik-Katalog,[18] Richter's Kammermusik-Katalog,[19] The British Catalogue of Music,[20] the Bonner-Katalog,[21] and the Library of Congress Catalog: Music and Phonorecords.[22]

8) vocal music bibliographies, such as Noske's La Mélodie française de Berlioz à Duparc, Kagen's Music for the Voice, and Coffin's The Singer's Repertoire;

9) selected music reviews and periodical articles on known song composers.

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18. Wilhelm Altmann, Kammermusik-Katalog (Leipzig: F. Hofmeister, 1943).

19. Johannes F. Richter, Kammermusik-Katalog (Frankfurt am Main: F. Hofmeister, 1960).

20. The British Catalogue of Music (London: Council of the British National Bibliography, Ltd., 1957-).

21. Deutscher Musikverleger-Verband, Bonner Katalog: Verzeichnis der urheberrechtlich geschützten musikalischen Werke mit reversgebundenem Aufführungsmaterial (Bonn: Musikhandel-Verlagsgesellschaft, 1959).

22. U. S. Library of Congress Catalog: Music and Phonorecords, 1953-57. (Ann Arbor, Mich.: Edwards Brothers, 1958); Also Supplements, 1958-

The list of song cycles developed from these sources contained groups of songs which were designed as song cycles in three ways. First, all groups of songs which were called song cycles by the composer were included. Second, those groups of songs which had been identified subsequently as song cycles by a biographer, a music critic, a library card cataloguer, or bibliographer were also included. Finally, the song cycles identified by this researcher were added to the list. However, a detailed study of a previously designated song cycle did not always show it to be a true cycle.

In verifying the previous classification of a work as a song cycle, the writer consulted the music holdings of selected libraries, secured publishers' copies of song cycles, and examined several private collections. The libraries in this country which are known to have extensive collections of song cycles for solo voice are the music sections of the Library of Congress, the New York Public Library, and the Newberry Library of Chicago. Since song cycles for solo voice occur with various accompanimental possibilities, it was necessary to search library holdings in several classification categories, according to the medium of performance.

The identifying data noted concerning each song cycle include at least the title, the medium for which written, the date and place of publication, the publisher, and the name of the poet. If this data could not be located, the work was not included.

In examining the available music it was first determined whether the songs were separate and unrelated, or separate but related both poetically and musically. In the first instance the group was called a collection or set of songs, and in the latter case the group was termed a song cycle. During the search many groups of songs were examined which proved not to be song cycles, but only sets or collections of songs. The latter were not included in this bibliography unless the group had been identified as a cycle by the composer. Such a cycle is included in order to illustrate the composer's attitude toward the song cycle and also to indicate the variety of meanings which have been attached to the term. Whenever possible, the music used for detailed study of a song cycle has been that of the complete edition of the composer's work, because such editions are generally regarded as the most authoritative. For most works it has been possible to locate the first published edition. The entry in the annotated bibliography is that of either the complete edition or the first edition, except for a few works which are available only in a revised edition.

From the works thus verified as song cycles, approximately four hundred were selected, on the basis of their musical worth and availability, for detailed annotation in which an attempt has been made to point out significant features as well as to discover the musical and textual elements which unified the work. The data gathered for each selected song cycle examined include:

1) the original medium of performance;

2) the original compass and tessitura;

3) the original language of the text, and available translations into German, French, Italian, or English for Spanish, Dutch, Scandinavian, or Slavic works;

4) the approximate performance time;

5) commentary concerning unique textural features;

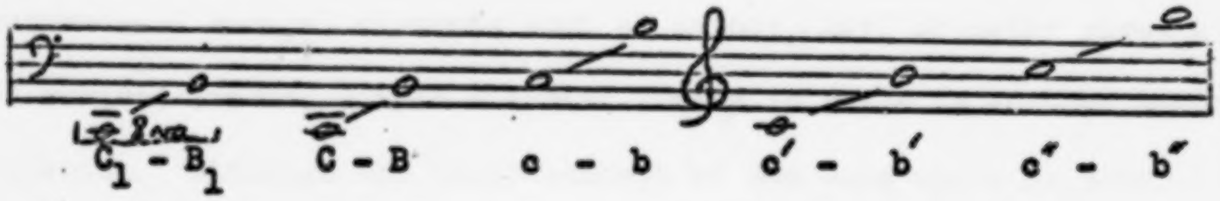
6) the cyclic unifying devices, both textual and musical;

7) the name of the poet and of the translator, where appropriate;

8) evaluation of the quality of the work, the degree of difficulty, and the general type of music.

The medium of performance for each song cycle usually was found to be stated by the composer -- for example, song cycle for bass voice with piano accompaniment. Occasionally, arrangements for other voices or accompanying media, made by the composer or an arranger, were also available. When these versions were of notable musical worth, they were mentioned in the annotation.

The original _compass_ refers to the range of the vocal part of each song, or the highest and lowest notes, whereas the original _tessitura_ concerns the average position of the notes of the song in relation to the range of the voice for which the work is written, that is, high, medium, or low. A song may have an extended vocal range with a few isolated notes of extraordinarily high or low pitch but a rather limited tessitura. Both compass (range) and tessitura are indicated by conventional notation nomenclature, for example, e'-g''(g'-e''), with the tessitura being given within the parenthesis. The following system indicates the octave ranges for the vocal pitches:[23]



The original language was used for the title entry, but if that language was other than English, German, French, or Italian, a translation followed. Many song cycles by contemporary Czech and Dutch composers were excluded from the bibliography because no editions with texts translated into any of the above four languages were found.

The approximate duration of performance of a work was estimated in most cases by considering the length of the song in relation to the tempo markings. Some recently published song cycles indicate the duration.

Texture, which plays a significant role in the development of musical form, refers to the combination of horizontal and vertical elements in the music. This results in a contrapuntal-polyphonic texture or a chordal-homophonic texture plus a wide variety of intermediate types. The unique harmonic, melodic, and rhythmic features which constitute the texture of a work are mentioned, and occasionally distinctions between "light" and "heavy" textures are noted.

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[23] Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1944), p. 586.

The musical as well as literary unifying devices have been considered of primary importance in determining the cyclic nature of a work. The recurrence of musical elements such as melody, key, or meter gives a sense of musical linking within a cycle. Unity in style is another means of unification. Although the basic concept of the song cycle is more dependent upon musical unity than literary, the textual relationships do serve as unifying elements. The continuity of the text — whether primarily narrative, lyric, or dramatic — was noted, but no special study was made to compare the text of a cycle with its literary source. Many song cycles were found to be based on lyric cycles or poems by one poet, but other cycles are settings of poems by various poets which were arranged by the composer to convey a central theme or emotion.[24] The name of the poet is always cited, however, as is that of the translator, when known.

Finally, evaluative comments are made concerning the difficulty of each individual work, its overall musical worth, and the general type of music. The difficulty of performance of each work was rated as easy, medium, difficult, or very difficult. The general type of song was designated as lyric, narrative, or dramatic. Although these judgments, especially on musical worth, are necessarily subjective, they are intended to be of practical value to the performer and to the teacher.

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[24] See Michael Tippett, "Conclusion," in Stevens, A History of Song, pp. 463-64.

The overall organization of the completed study has the following main divisions: an introduction; a survey of the history of the song cycle, including conclusions and implications; the annotated bibliography of approximately four hundred selected song cycles; and checklists. The survey of the history of the genre covers the song cycle from the sixteenth century to the present, especially in German, French, and English-speaking countries. The bibliography follows alphabetical arrangement. The first checklist includes additional song cycles which were not annotated. The second checklist classifies cycles with other than piano accompaniment according to the medium of the accompaniment. The third checklist arranges the works under the nationality of the composer. If a composer had emigrated from his native land, his name and works are entered under the nationality group to which he has made the greatest contribution. Finally, the last checklist arranges the song cycles according to the author of the poetry.

Chapter II

HISTORY OF THE SOLO SONG CYCLE

The solo song cycle has often been discussed as a significant development in German vocal music literature of the Romantic period. Beethoven is commonly said to have created the song cycle with his composition, An die ferne Geliebte, in 1816,[1] and the form was further developed in the song cycles of Schubert, Schumann, Brahms, Wolf, and Mahler. The genre not only continues to be a vital part of twentieth-century German vocal music but has been used extensively since the mid-nineteenth century by composers of song cycles in England and in France. Furthermore, the technique of combining songs to create a larger form was already known and practiced in Germany and England over two hundred years before Beethoven. This historical survey will point out the distinguishing style characteristics of the song cycle in selected works of the early period as well as the nineteenth and twentieth centuries in Germany primarily and also in France, England, and the United States. It is not the intention in this chapter to attempt to establish a continuous line of development, if any, between 1549 and the later periods, but similarities and possible influences will be suggested whenever appropriate. The examples of the song cycle in the early period are discussed in order to show that the song cycle concept existed in vocal music before An die ferne Geliebte and that the nineteenth-century development was not the sudden and solitary phenomenon that it has generally been thought to be. In the late nineteenth century song cycles were composed in continually increasing numbers until the genre reached its peak, in terms of quantity, in the first three decades of this century.

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[1] George Grove, "Song Cycle," Grove's Dictionary, 5th ed., VII, 962; Max Friedländer, "Nachwort," in Beethoven: An die ferne Geliebte (Leipzig: Insel-Verlag), p. 51.

Predecessors of the Nineteenth-Century Song Cycle

Among the early song cycles there are several works which illustrate the form but employ more than one voice. In discussing the development of a song type, nevertheless, it is difficult to make sharp dividing lines between solo music and music for several voices, for boundaries were actually relatively flexible. The first composer to publish a "complete cycle of songs as an independent work" is probably Caspar Othmayr.[2] His Reutterische und Jegerische Liedlein, published in 1549, has songs which are "more advanced" than those of other lied composers of the "so-called 'Heidelberg School.'"[3] Issued as a large collection, the fifty songs are for four parts or voices, each with words, but the songs could be performed by one voice and three instruments. Often polyphonic, the songs pit pairs of voices against each other in polyphonic imitation. There is unity in the secular love narrative, and the fifty songs are in a sequence of keys which would suggest cyclic intent. These facts support the assertion made by the editor of the modern edition that this is the earliest printed example of a Liedercyklus.[4]

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[2] Gustave Reese, Music in the Renaissance (New York: W. W. Norton & Co., 1954), p. 707.

[3] Ibid.

In the compositions by the Elizabethan lutenist song writers there are several examples of song cycles for solo voice and lute accompaniment. John Dowland's Second Booke of Songs or Ayres (1600) contains what is probably the earliest known example of a song cycle in England, Time's Eldest Son, Old Age.[5] This work consists of three songs, each separately numbered and titled, which seem to form a witty skit on several intoned phrases borrowed from the Latin liturgy.[6] Although there is not much unifying musical material to convey the advice given to Old Age, the same key is used for all songs, and the freely flowing rhythm is maintained. The repeated melodic notes and similar harmonic progressions of the first and third songs serve as unifying devices of a sort. The beginning of the second song has somewhat the same harmonic progressions as the others, but the accompaniment is much freer. The recitative-like treatment of the third lines of the first and third songs also suggests the close relationship of the songs. Sequential patterns are found in the first and second phrases of the third song, and in the second song a four-note sequence is repeated several times in the vocal line as well as the accompaniment of the last eight bars.

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[4] Caspar Othmayr, Reutterische und Jegerische Liedlein, 2 vols., ed. Fritz Piersig (Wolfenbüttel-Berlin: Georg Kallmeyer Verlag, 1928), ii-iii.

[5] Edmund H. Fellowes, "The Songs of Dowland," Proceedings of the Royal Music Association LVI (1929), 13.

[6] John Dowland, Second Book of Airs (1600), in The English School of Lutenist Song Writers, First Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1922), V (Part I), 27-31.

Another example of a song cycle is found in Dowland's Pilgrimes Solace (1612). Thou Mighty God presents the subject of Patience with regard to Job (Part I), David (Part II), and the cripple at the pool of Siloam (Part III).[7] The first two lines of the poem form a prologue:

> Thou mighty God, that rightest every wrong,
> Listen to patience in a dying song.

The cycle ends with an epilogue which summarizes the three episodes:

> No David, Job, nor cripple in more grief;
> Christ, grant me patience and my hopes relief.[8]

Aside from the unity of poetic themes, the poems have symmetrical structure, but there are no obvious musical thematic recurrences. The common key center is A minor, with the first song ending on the dominant.

More interesting from the standpoint of cyclic form are the two cycles in John Danyel's Songs for the Lute, Viol and Voice (1606). The first cycle (Songs 9-11) is a lament entitled Grief Keep Within.[9] The three songs, related both in text and in music, express the sorrow of "Mrs. M. E., her Funerall teares for the death of her husband." The last three lines of each of the three songs have almost the same text and music but there are subtle musical changes and repetitions, especially in the last line. In the first song only the last four words are repeated at a higher pitch level to bring the song to a cadence. In the second song the last line of poetry is repeated with a melody of descending broken thirds, and the final words "swell, burst, and die" are again repeated as the cadencing phrase. The final song has the most extended treatment in that this line is repeated in entirety twice, with the final statement being a lifeless repetition of the tonic note. These musical repetitions, varying in length and also character, serve effectively to unify the three songs into a cycle. Key relationships also work as a unifying element. Although the tonality of all three songs is essentially D minor, the second song begins abruptly in the key of B-flat major but returns to D minor midway in the song. This second song also has remarkable examples of word painting on the words "drop" and "trickle," and the entire cycle is noteworthy for its "poignant and sustained beauty" as well as its cyclic features.[10]

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[7] John Dowland, Fourth Book of Airs (1612), in The English School of Lutenist Song Writers, First Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1925), XIV (Part II), 62-69.

[8] Ibid.

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[9] John Danyel, Songs for the Lute, Viol and Voice (1606), in The English School of Lutenist Song Writers, Second Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1926), VIII, 24-31.

Danyel's other cycle from the same collection consists of the songs "Can Doleful Notes," "No, Let Chromatic Tunes," and "Uncertain Turns of Thoughts" (Songs 13-15).[11] Although the texts are related in their discussion of the appropriate musical expression of grief, there is no repetition of either text or music. The imitative style of the three songs serves as the basic means of unification throughout the cycle. The first song begins with a four-bar fugal subject which is repeated in the accompaniment, after which the voice enters with the subject at the fifth. The entire song is constructed on this subject and two other figures used in both the voice and the accompaniment. The second song begins with a descending chromatic passage in the accompaniment which is immediately repeated by the voice a fifth above. Half-way through the song the theme is inverted, becoming an ascending passage, but still treated in imitative style. The last song has motivic imitation and "subtly interweaving rhythms."[12] The unity of key sequence is another distinguishing feature. The first song ends on its dominant; the second song begins and ends in this same tonality; and the third song continues this key feeling but modulates back to the original tonality. This scheme of key relationships

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10. Peter Warlock [Philip Heseltine], The English Ayre (London: Oxford University Press, 1926), p. 57.

11. Danyel, VIII, 36-43.

12. Percy Judd, "The Songs of John Danyel," Music & Letters XVII (1936), 122.

is commonly found in the nineteenth-century song cycles.

Other works by Elizabethan lutenists which have some cyclic features include songs by Hume, Ferrabosco, Attey, and Campian. Tobias Hume's "Alas, poore men" (1605) has a musical and poetic refrain which occurs at the end of each of five parts and also functions as a prelude to the first. The work has the common key center of C, except for the refrain and the third part which are in G. These features help to bind together the five songs, each of which lies in a different voice range.[13] Alfonso Ferrabosco's "Sing we then heroic grace" (1609) has poetic unity in the praise given "the hero's grace," "the riches of his skill," and "the nobless of his race," in the three parts, respectively. The common key center of C also serves to connect the three songs. The work has the usual repeated phrase at the close of the first two parts, and although the last part is in the tenor range, the first two lie in the soprano range.[14] Another work by Ferrabosco which shows this same method of composition is his setting of three poems from Ben Jonson's Masque of Beauty—

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[13] Ulrich Oldshausen, Das Lautenbegleitete Sololied in England um 1600 (Ph. D. dissertation, Johann Wolfgang Goethe-Universität, Frankfurt am Main, 1963), pp. 212, 276.

[14] Alfonso Ferrabosco, Ayres (1609), in The English School of Lutenist Song Writers, Second Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1927), XVI, 21-25.

"If all these Cupids," "It was no policy of court," and "Yes, were the Loves or false or straying." In this work the common key center is G, but there is no repeated motive. These Ferrabosco songs are all written for solo voice with lute accompaniment and a bassus part without words.[15] John Attey's "Bright Star of Beauty" (1622)[16] and Thomas Campian's "Fain Would I Wed" (1617)[17] consist of three four-line stanzas. In Attey's work the second pair of lines is sung to the music of the first pair. The main connecting link lies in the transition between the second part — which, like all the others, cadences on the tonic — and the third part, which begins on the dominant. The musical style shows relationship in that although the first part is homophonic, the second begins with imitation as does the third. Finally, Campian's work has the second and fourth lines of text set to the music of the first and third lines, respectively, in each of the three sections. He retains the same accompaniment in all three parts while he changes the upper voice. The accompaniment then has the feeling of being a ground. These five works have features which definitely suggest the embryo of the song cycle, but the unifying devices are not so prominent as in the Dowland and the Danyel song cycles.

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[15] Ibid., 32-36.

[16] John Attey, First Booke of Ayres (1622), in The English School of Lutenist Song Writers, Second Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1925), IX, 18-21.

[17] Thomas Campian, Fourth Booke of Ayres (circa 1617), in The English School of Lutenist Song Writers, Second Series, ed. Edmund H. Fellowes (London: Stainer & Bell, 1926), XI, 44-47.

Predecessors of the nineteenth-century song cycle are found not only in the seventeenth-century English ayre but also spring from the dialogues popular during that period. In contrast to the cycle forerunners found in the ayres for solo voice written by Dowland, by Danyel, and by others, these works are for vocal ensembles. These do illustrate, their early dates not withstanding, the technique of combining vocal compositions into a larger unit, and it is not improbable that they were also performed by solo voice with instrumental accompaniment. One of the cycles which is related to the dialogue-form is Thomas Ravenscroft's "Hodge and Malkyn," found in a 1614 publication, his A Brief Discourse. . . Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations — 1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring.[18] To illustrate the "Countrey humour" of "Enamouring," Ravenscroft set a south-country dialect poem in four sections which describe the following stages in the wooing of Hodge and Malkyn:

1) Hodge Trillindle to his Zweethort Malkyn.
2) Malkinz anzwer to Hodge Trillindle.
3) Their Gongluzion.
4) Their Wedlocke (set by John Bennet).

> To keep up the feeling of unity still further all other instructions and headings are in dialect. It is set 'vor Dreble, Meduz, Denor, ond Bazis,' while notes are added that this is the 'Vurst bart,' that the 'Zegund bart vollowes' —

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[18] Jeffrey Mark, "Thomas Ravenscroft," The Musical Times LXV (1924), 882-83.

> and so forth. It is all in F major, and I can recognise certain casual phrases and figures which are common to two or more of the sections. This may be accidental, or in some cases due to what may be characteristically Elizabethan turns of (musical) expression, but if it is deliberate, the cycle is still more remarkable in its anticipatory qualities.[19]

There are indications that parts were for "verse" and others for "chorus." This probably meant that for the "verse" the treble, tenor, or medium voice sang the words to their notes, while the viols played the remaining three parts, and that for "chorus" parts all four voices sang together, most likely doubled by the viols. The work thus has some of the characteristics of the cantata as well as the song cycle, making it a not uncommon musical hybrid. Ravenscroft's work, together with Nicholson's later cycle (to be discussed), has been regarded as having the distinctive features of the cycle and therefore has been classified as such, but it should be remembered that the Elizabethan composers commonly wrote carols, secular songs, and some madrigals and anthems in sections.[20]

Also stemming from dialogues and having stages of wooing as the subject are Richard Nicholson's two Elizabethan cycles, "John and Joane" and "Joane and John" (circa 1637 or earlier). Discovered in some old manuscripts, "John and Joane" is a "group of eleven songs forming a perfect song-cycle."[21] Written for three voices, only the melody and bass parts have been found. Although the first song has the traditional enumeration of the goods of the prospective bridegroom, the remaining ten songs do not continue the description of a smooth course of love. After the expression of John's devotion in songs two and three, song four suddenly shows Joane sick and, then, in part five, dead. Following much lamentation, song nine suddenly announces that Joane is not dead after all and John rejoices. In the last two songs the tone changes to that of rough comedy. It seems that Joane's dangerous illness was brought on by an over-indulgence in "raddish and turnups." To John's admonition on eating as well as "kissing and culling" which he calls "flame-catching fuel," Joane, evidently fully recovered, replies that "Kissing and culling is lover's delight," so

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[19] Jeffrey Mark, "The Song-Cycle in England: Some Early 17th-Century Examples," The Musical Times LXVI (1925), 326.

[20] Ibid., 328.

> John, if you love mee, as love you require,
> Come kisse mee, and cull mee; such death I desire.[22]

That Nicholson deliberately set the songs in "that musical form which two centuries later Beethoven dubbed a song-cycle" is suggested by the "structure and sequence of these lyrics — which in the manuscripts are numbered consecutively from 1 to 11, showing that they form one complete whole."[23]

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[21] James Walter Brown, "An Elizabethan Song-Cycle," The Cornhill Magazine, New Series, XLVIII (1920), 574.

[22] Ibid., 575-577.

[23] Ibid., 577.

Also, the unity of key, the entire work being set in D minor, and the "succession of moods, in turn adulatory, mournful and rejoicing and (generally) pathetic and farcical (obviously engineered in the poem so as to give the composer an opportunity to show the variety of his art)," show that "the thing was imagined from the beginning as a complete whole."[24]

The complementary "Joane to John" is a five-voiced setting in at least four sections of a dialogue. Since the music and words are different, for in this work Joane becomes quite aggressive, this cycle is not a rearrangement for five voices of Nicholson's other cycle. Instead Jeffrey Mark concludes that the Nicholson works are "two complete song-cycles linked together by the nature of the subject, or one cycle in two main parts (each part. . . further subdivided into the usual sections)."[25] These English cycles thus give evidence that the song cycle was not a unique development of the German Romantic composers.

Nor is the nineteenth-century song cycle without forerunners in Germany. Hans Christoph Haiden's Postiglion der Lieb (1614) has been described as an early but "nevertheless very remarkable predecessor of the much later great German song cycles."[26] The title of this second collection of songs by Haiden has a programmatic meaning as the entire group is unified in the narrative poetry which describes the wooing of an unnamed maid by young Hans and her response to his entreaties. The first song, called "Dialogue," also shows the influence of the dialogue-form as seen in the preceding contemporary English cycles. Written in four parts, the songs appear to be intended for a solo voice with three instruments, as the upper voice, having the most movement and occasional ornamentation, is the most prominent. Another unifying element is a prominent, almost dominating, rhythmic and melodic motive which recurs in the first, seventh, and ninth songs. From related melodic material Haiden also develops new musical ideas. The use of closely related keys also helps to tie the songs together into a unit.[27]

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[24] Mark, "The Song-Cycle in England," 326.

[25] Ibid., 328.

[26] Walther Vetter, Das frühdeutsche Lied, 2 vols. (Münster: Helios-Verlag, 1928), I, 40-41.

These unifying tendencies in this work suggest the influence of the English ayre as composed by Dowland, who is known to have resided on the Continent during the first decade of the seventeenth century. The esteem with which Dowland's music was held is shown by his own statement in the preface to A Pilgrimes Solace (1612): "Some part of my poore labours have found favour in the greatest part of Europe, and been printed in eight most famous Cities beyond the seas, viz.: Paris, Antwerpe, Collein [Cologne], Nurenberge, Franckfort, Liepsig, Amsterdam, and Hamburge."[28] That Hans Christoph Haiden, a native of Nuremberg, was familiar with Dowland's songs and was influenced by them is not beyond the realm of possibility.

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[27] Ibid., I, 40-47; II, 6-8.

[28] Dowland, Fourth Book of Airs (1612), XII (Part I), x. See also Alec Harman, Wilfrid Mellers and Anthony Milner, Man and His Music (New York: Oxford University Press, 1962), pp. 286-87.

The song cycle does not seem to be present in the vocal works of German composers of the seventeenth and eighteenth centuries. The cantata and the concert aria, which might be regarded as forerunners of the cycle, make up the major vocal contributions to concert programs of the time.[29] Because cycles are not mentioned specifically by such historians as Reissmann,[30] Bischoff,[31] Friedländer,[32] Kretzschmar,[33] Jolizza,[34] and Moser,[35] it should not be assumed that the song cycle was not a genre of composition during this period. Furthermore, the prevailing practice during these centuries was to publish collections of songs, loosely related, if at all. Even though occasional collections were grouped around a poet or a common subject matter,[36] such as Gellert's Geistliche Oden und Lieder, the group was not necessarily a cycle. In the fourth edition of the Singende Muse an der Pleisse (1747), Sperontes rearranged songs with similar texts into four groups, each of which was organized around a central theme, but there was no overall unity.[37]

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[29] Friedländer, "Nachwort," pp. 53-54.

[30] August Reissmann, Das deutsche Lied in seiner historischen Entwicklung (Kassel: Verlag von Oswald Bertram, 1861).

[31] Hermann Bischoff, Das deutsche Lied, Vols. XVI-XVII of Die Musik, ed. Richard Strauss (Berlin: Bard, Marquardt & Co.).

[32] Max Friedländer, Das deutsche Lied im 18. Jahrhundert, 2 vols. in 3 (Stuttgart: J. G. Cotta'sche Buchhandlung Nachfolger, 1902).

[33] Hermann Kretzschmar, Geschichte des neuen deutschen Liedes (Leipzig: Breitkopf & Härtel, 1911).

[34] W. K. von Jolizza, Das Lied und seine Geschichte (Wien: A. Hartleben's Verlag, 1910).

[35] Hans Joachim Moser, Das deutsche Lied seit Mozart, 2 vols. (Berlin: Atlantis Verlag, 1937).

Cyclic features are present in Die Amerikanerinn, ein lyrisches Gemählde (1776), by Johann Christoph Friedrich Bach.[38] The cycle of three songs is scored for a soprano solo, two violins, viola, and continuo. A subtle means of linking the songs occurs in the reappearance of a significant section of the first song as the closing section of the second song. The text is unified by the narration of the singer's search for Saide. Although scored for a soprano, the text with its expressions of overwhelming grief and the resolution to die with the maiden would obviously be more appropriate for a male singer. Besides textual continuity and musical repetition there is also a unity of key choices. The first song is in C major; the second song begins in F major, but returns to C major for the interpolation from the first song; and the third song opens in F major, moves to a G major cadence in the second section, and concludes with an arioso section in C major. This attention to key sequences and also a general stylistic similarity suggest the relationship of the cycle to the cantata of the early eighteenth century. The interpolation of part of one song in a succeeding song is rare for song collections of this period, and it seems to foreshadow Beethoven's practice in An die ferne Geliebte.

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[36] Helen Mustard, The Lyric Cycle in German Literature (Morningside Heights, N. Y.: King's Crown Press, 1946).

[37] Sperontes /Johann Sigismund Scholze/, Singende Muse an der Pleisse, ed. Edward Buhle, in Denkmäler deutscher Tonkunst (Leipzig: Breitkopf & Härtel), XXXV-XXXVI, vii-x.

[38] Johann Christoph Friedrich Bach, Die Amerikanerinn, ein lyrisches Gemählde (Riga: Johann Friedrich Hartknoch, 1776).

Die Geister des Sees,[39] composed by Joseph Woelfl in 1799,[40] is another pre-Beethoven attempt to unify a multi-movement vocal work by recapitulation of the music. In fact, this work has several features which foreshadow those of Beethoven's cycle. The last song of the group is essentially a musical repetition of the first song except for elisions and one key transposition, but this repetition actually weakens the work because the music fails to support the increased emotional intensity at the climax of the narrative. The text recounts Allona's search over the foggy meadow near a cavernous seacoast for her vanished lover. When his ghost appears to tell her that he will never return to earth, she, unable to grasp him, falls fainting into the sea. In this desolate nature setting their spirits reappear, and then, reunited, they sink into the sea. Beethoven's more effective use of melodic return in his cycle might be due in part to the fact that he does not use elements of the melodramatic Gothic literary genre.

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[39] Joseph Woelfl, Die Geister des Sees (Leipzig: Breitkopf & Härtel, /1799/.

[40] Friedländer, Das deutsche Lied, I: 1, 62.

Woelfl's work is of interest also because it has stylistic features which are used by Beethoven in his An die ferne Geliebte. These include staggered chordal accompaniment (as in the fifth stanza of Beethoven's "Auf dem Hügel"), running triplets (as in the beginning of "Leichte Segler"), broken chords which outline the vocal line (as in "Diese Wolken in den Höhen"), several measures of repeated chords in rapid tremolando style supporting a quasi-recitative section (as in bars 20-25, "Nimm sie hin denn, diese Lieder"), and a monotone vocal line, almost recitative, against a melodic accompaniment (as in the second stanza of "Wo die Berge so blau"). It is entirely probable that Beethoven was acquainted with Woelfl's cycle because a contemporary conductor recalled that in the late 1790's the two as pianists were not infrequent rivals at the keyboard at a nobleman's summer villa. In 1799 Woelfl honored his rival by dedicating his piano sonata, Opus 7, to Beethoven.[41] However, even if Beethoven drew some ideas from Woelfl's earlier work, the master showed his artistic superiority in his treatment of the material.

An early nineteenth-century work which has interesting cyclic aspects is F. H. Himmel's Die Blumen und der Schmetterling. This group of ten songs for voice with piano accompaniment and cello obbligato was probably published about 1802 or 1803, but definitely before 1813, the date of the publisher Kühnel's death.[42] Ten colored copper-plate illustrations uniquely indicate the cyclic connection between the flowers and the butterfly. The first, eighth, and the tenth pictures have a circle of the flowers that are described in the song collection, and the last two pictures show a butterfly within the circle. The other pictures are of the single flowers, and each correspondingly precedes the song.

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[41] Alexander Wheelock Thayer, The Life of Ludwig van Beethoven, 3 vols., ed. Henry E. Krehbiel (New York: The Beethoven Association, 1921), I, 214-217.

In addition, textual and musical unity are found in the sequence of the songs. After the introductory song, "Zueignung an Deutschlands Töchter," the group continues with songs for each of the seven flowers. The ninth song, "Wechselgesang der Blumen," has solos for four of the flowers and also a chorus for all the flowers. The butterfly's song concludes the group. Moreover, the common philosophical elements of the flower songs provide a textual relationship. Musically, the reappearance in the ninth song of portions of melody associated with each of the four solo flowers tends to show that the composer had in mind a form which has cyclic unity. Choral sections in otherwise solo song cycles are found later throughout the nineteenth century in German, English, and French cycles, but the ensemble parts are not typical. Neither key nor meter relationships serve to unify Himmel's work.

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[42] Friedrich Heinrich Himmel, Die Blumen und der Schmetterling: Zehn Lieder von Karl Müchler (Leipzig: B. Kühnel, n.d.).

The Nineteenth-Century Song Cycle in Germany

Although not without predecessors and most certainly not an isolated phenomenon, Beethoven's An die ferne Geliebte is unique in its construction and is undoubtedly one of the finest song cycles. It has been generally considered to be the first solo song cycle.[43] It has also been pointed out that "the first use of the word /Liederkreis7 appears to be in Beethoven's Opus 98, 'An die ferne Geliebte. Ein Liederkreis von Al. Jeitteles.'"[44] The first publication of this work in December, 1816, substitutes the words "Ein Liederkreis" for the original words "Sechs Lieder" in the title of the autograph dated April, 1816.[45] Since the original poems have not been found, it cannot be determined whether this first usage of Liederkreis originated with the composer, the poet, or the publisher. It is not known whether Beethoven set an entire lyric cycle or whether he selected poems from a larger group. Neither can it be determined whether he changed the order of the poems or the texts themselves.

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[43] Friedländer, "Nachwort," p. 51. See also Grove, VII, 962; and H. E. Krehbiel, "Beethoven's 'An die ferne Geliebte': A Prefatory Note," in Ludwig van Beethoven, An die ferne Geliebte (New York: G. Schirmer, 1902), p. iv.

[44] Grove, VII, 962.

[45] G. Nottebohm, Thematisches Verzeichniss der im Druck erschienenen Werke von Ludwig van Beethoven, 2nd ed. (Leipzig: Breitkopf & Härtel, 1868), p. 96.

Textual unity is achieved by organizing the songs around the theme of longing for the absent loved one. There is unity in the specific situation of the lover sitting on the hill in spring and dreaming of his beloved. The poems express his thoughts and emotions, and he asks the clouds, the brooklet, the birds, and the West Wind, to carry the love expressed in his songs to his sweetheart. Although the songs are loosely arranged within the sequence, there is no narrative continuity.

With regard to the music, these six songs of the cycle are joined so that there is no separation between them. Modulatory chords lead directly from one song to the next. This unusual musical continuity establishes Beethoven's cyclic intent without a doubt. When he writes the songs so that one leads into the next, it is obvious that he intends that the songs form a larger unit regardless of the common musical elements between them. This continuity is reminiscent of Woelfl's Die Geister des Sees, but is seldom found in later nineteenth-century cycles. Nevertheless, the recurring musical elements are carefully worked out here by Beethoven. The return of the melody of the first song as the concluding section of the sixth song is ingenious. When the theme reappears, the accompaniment is that of the fifth stanza of the first song. The text of this stanza is also repeated except for a slight change in the wording from "Denn vor Liebesklang entweichet jeder Raum und jede Zeit" to "Dann vor diesen Liedern weichet, was geschieden uns so weit" in the closing section. Using his typical instrumental style, Beethoven not only repeats this entire closing stanza completely but also extends the last line on each repetition. This feature recalls Danyel's treatment of the last line of each song in his Grief Keep Within.

Furthermore, the key relationships of this cycle follow a logical pattern of moving up either a third or second until the span of the octave has been completed, and the cycle ends in the original key, E-flat major in the original edition. When the melody and text return in this last section, the meter also returns to the original triple meter of the first song. The following chart outlines the structural relationships:[46]

	Key	Meter	Form
I.	E-flat major	3/4	varied strophic
II.	G major	6/8	ABA
III.	A-flat major	4/4	varied strophic
IV.	A-flat major	6/8	varied strophic
V.	C major	4/4	ABA
VI.	E-flat major	2/4	varied strophic
Coda	E-flat major	3/4	

Since the widest spread of range comes in the coda of the last song, there is a build-up to this climax of the cycle, and thereby a suggestion of dramatic unity. But here the elements which provide unity also give evidence of variety. There is variation not only in the mood and and character of each song but also in the melody, key, meter, sequence of melodic range, and tempos.

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[46] Ernst Bücken, Das deutsche Lied. Probleme und Gestalten (Hamburg; Hanseatische Verlags-Anstalt, 1939), pp. 70-71.

Formal unity is also achieved through a common musical style, primarily that of the variation form. Although there are repetitions within the three-part forms of the second and fifth songs, the other songs are basically strophic with variations. Even when the voice part does not change significantly, the piano accompaniment is frequently varied not only in relation to the voice but also so that at times it seems to be completely independent of the voice. This tendency toward independence of accompaniment foreshadows the more independent piano parts of cycles by Schubert and especially those of Schumann and Wolf. Furthermore, the similar triplet figures in the accompaniments of the third and fourth songs work towards unification of the cycle.

Undoubtedly, the superiority of An die ferne Geliebte as a song cycle rests on the overall unity of the songs. If the essence of the song cycle is that the individual songs are joined together so as to achieve a whole which is greater than its parts, then it also follows that the structure which cannot be altered without damage to the whole is the one which achieves its own uniqueness. Whereas the songs in later well-known cycles can occasionally be rearranged or sung separately, the songs in the Beethoven cycle are written so that they cannot be separated from each other without changing the music. Composed as one continuous composition, they reveal internal unity through the return of the musical elements — such as melody, key, and meter — that are most important in a song cycle. Whether separate or continuous, the songs must be related so that each is needed in order to understand the others. It is in this sense that Beethoven's Opus 98 might be described as "still the most perfect" among song cycles.[47]

Therefore, if Beethoven's An die ferne Geliebte is not the first song cycle from the standpoint of chronology, it might be considered among the most significant nineteenth-century song cycles in terms of artistic achievement as well as historical influence on later composers. The most important characteristics of this cycle which show the composer's cyclic intent as well as determine the distinguishing features of later song cycles are: the use of one poet's lyric cycle which has a central theme; the continuous musical setting of the poems; the recurrence of musical elements such as melody, key, and meter; and the unity of musical style.

Composed in the same year as Beethoven's cycle, Carl Maria von Weber's Die Temperamente bei dem Verluste der Geliebten, Opus 46,[48] was not designated as a Liederkreis, on the score. The four songs, written for voice and piano accompaniment, are "Der Leichtmüthige," "Der Schwermüthige," "Der Liebemüthige," and "Der Gleichmüthige." They present the attitudes of four different types of lovers to the loss of the loved one. Treating a single theme, the songs complement each other and form a related group of songs. Quite programmatic, the music changes appropriately to convey the mood of the lover. As a result the music varies widely from song to song. The first and third songs are in varied strophic form, the second is a three-part song form, and the final song is fittingly simple and strophic. Each is an individual song, and there is no attempt to achieve unity by the return of melody, key, or meter. The key sequences of the songs are D major, D-flat major, C minor, and F major, respectively. Although clever and full of humor, which is depicted with subtle nuances, these songs are unified mainly by their common poetic theme.

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[47] Krehbiel, p. iv.

[48] Carl Maria von Weber, Die Temperamente bei dem Verluste der Geliebten, Opus 46 (Berlin: Schlesingerschen Buch-und Musikhandlung, /1816/).

Another composer who has been regarded as the first to fuse a series of songs into one composition is Franz Schubert. "The two song-cycles Schubert wrote to Wilhelm Müller's words must, in spite of Beethoven's 'An die ferne Geliebte,' be held to be the first instances in which German song coalesced into a single composition."[49] Although this opinion has been refuted earlier in this essay, Schubert's contribution to the song cycle is not to be minimized.

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[49] Otto Erich Deutsch, "The Walter Scott Songs," trans. A. H. Fox Strangways, Music & Letters IX (1928), 330. See also Richard Capell, Schubert's Songs, 2nd ed. (New York: The Macmillan Co., 1957), p. 190.

His first cycle, Die Schöne Müllerin / Ein Cyclus von Liedern, Opus 25, was composed between May and November, 1823 and published in five books the following year.[50] Wilhelm Müller's lyric cycle by the same name was published in 1820 (dated 1821) in Sieben und siebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten.[51] Schubert set twenty of the twenty-five poems of the lyric cycle. The poems omitted were the Prologue, the Epilogue, "Das Mühlenleben" (after "Der Neugierige"), "Erster Schmerz, letzter Schmerz" (after "Eifersucht und Stolz"), and "Blümlein Vergissmein" (after "Die Böse Farbe"). The continuous narrative progression was not affected by the omission of these poems. With each poem linked closely to the following one, the lyric cycle is divided into two equal parts with "Mein" as the climax.[52] The first section moves from the miller's beginning his journey, to following the brook until he sees the mill and house where the miller's daughter lives, to his suffering much uncertainty while wooing the maid. The climax comes when the miller knows that she loves him. The second section depicts the appearance of the green-clad hunter who

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50. Franz Schubert, Franz Schubert's Werke, Series 20 (Leipzig: Breitkopf & Härtel), VII, 134-185; new ed. with English translations by Robert Garran (New York: Lea Pocket Scores), XXIII, 2-53. See also Otto Erich Deutsch, Schubert: Thematic Catalogue of all His Works in Chronological Order (New York: W. W. Norton & Co., Inc.), pp. 371-74

51. Wilhelm Müller, Gedichte von Wilhelm Müller, ed. James Taft Hatfield, Vol. CXXXVII of Deutsche Literaturdenkmale des 18. und 19. Jahrhunderts, Dritte Folge, No. 17 (Berlin: B. Behr's Verlag, 1906) pp. 1-23.

52. Mustard, pp. 82-86.

steals the girl's love from the miller, and the cycle ends with the death of the miller.

The unifying devices in Müller's cycle are the use of a definite narrative sequence and, secondly, textual repetition. For example, in "Wohin?" the miller asks the brook which way he should go, and the answer, "Zur Müllerin hin," is given in "Danksagung." This fourth song also contains a repetition of the concluding line of the third song, "Halt." In addition, the reference to the color green serves as a textual link especially in the last part of the cycle. The favorite color of the maiden is identified by the miller as the symbol of eternal love but after the hunter has won the maiden, green represents the miller's misery and despair. Thus, with regard to text, "Die Schöne Müllerin is more coherent in [lyric] structure than any narrative cycle of this period. The narrative progresses smoothly and consistently, and the many inner thematic links help to unify the group. The symmetrical arrangement of the poems according to the various stages of the story gives the group balance and proportion."[53]

In setting the poems to music Schubert showed that individual songs belonged together by keeping them in the same key. For example, "Des Müllers Blumen" and "Thränenregen" are both varied strophic songs in A major and in 6/8 meter. "Pause" and "Mit einen grünen Lautenbande" are both in B-flat major and duple meter. This treatment, however, does not point to any meaningful relationship or consistent practice. In his use of textual repetitions, Schubert has not emphasized them by repeating the musical elements exactly. The ascending melodic line of "Ist das denn meine Strasse? O Bächlein, sprich wohin?" in the second song seems to be continued in the answer "zur Müllerin hin" of the fourth song, almost in question and answer fashion, but not in exact repetition. The continuity is more obvious because the two songs are in the same key, G major, and the same meter, 2/4. But the repetition in the fourth song of "War es also gemeint" from the third song hardly suggests similarity as the key, meter, and melodic line change. References to the color green are set frequently in a sixteenth-note figure but the repetitions are neither exact nor striking.

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[53] Ibid., p. 87.

Rather, Schubert's musical settings place the emphasis on the emotions and feelings of the narrative. This is accomplished mainly by subtle variations in the piano accompaniment and also by the recurrence of the basic motive of the brook, varied to suit the mood of the text. The broken arpeggio figure which suggests the presence of the brook moves from a simple statement in "Das Wandern" to a more rapidly moving triplet figuration in "Wohin?", to the happiness of the second section of "Der Neugierige," to the pastoral melody of the vocal line in "Des Müllers Blumen," to the ecstatic melodic line in "Mein," to a tumbling figure in "Eifersucht und Stolz," to the slower, more questioning and even somber accompaniment motive in "Der Müller und der Bach," and then to a slow ostinato-like figuration in the last song, by which time the tragedy has been resolved. In the last song, in which the brook becomes the narrator, the monotonous rhythmic pattern of the lullaby begins at a low dynamic level but gradually grows in intensity to suggest an organ's full sound, which supports the textual hints of resurrection in the last stanza. The final repeated chords recall a similar rhythmic pattern and melody associated with the triumph of spring at the end of "Trockne Blumen." The unity is strengthened thus by the emotional realism that is depicted by the repeated but varied motives that occur primarily in the accompaniment but occasionally are in the vocal line.

The return of such elements as key and meter is not prominent in this cycle, as is shown in the following chart:

		Key	Meter	Form
1.	Das Wandern	B-flat major	2/4	strophic
2.	Wohin?	G major	2/4	ABA
3.	Halt!	C major	6/8	ABA
4.	Danksagung an den Bach	G major	2/4	strophic
5.	Am Feierabend	A minor	6/8	ABA
6.	Der Neugierige	B major	2/4	AABxB
7.	Ungeduld	A major	3/4	strophic
8.	Morgengruss	C major	3/4	strophic
9.	Des Müllers Blumen	A major	6/8	varied strophic
10.	Thränenregen	A major-minor	6/8	varied strophic
11.	Mein	D major	2/2	ABA
12.	Pause	B-flat major	4/4	varied strophic
13.	Mit dem grünen Lautenbande	B-flat major	2/4	strophic
14.	Der Jäger	C minor	6/8	strophic
15.	Eifersucht und Stolz	G minor	2/4	through-composed
16.	Die liebe Farbe	B minor	2/4	strophic
17.	Die böse Farbe	B major-minor	2/4	ABA
18.	Trockne Blumen	E minor-major	2/4	through-composed
19.	Der Müller und der Bach	G minor-major	3/8	ABA
20.	Des Baches Wiegenlied	E major	2/2	strophic

If the first and last songs are considered as a prelude and postlude, respectively, then the central tonality appears to be G major. The second and nineteenth songs are in this tonality and the climax of the cycle, "Mein," occurs in the dominant key. Other key progressions between songs are stepwise. Since Schubert is known to have transposed at least three of these songs to suit the singer, Schönstein, it is hardly likely that he regarded the key sequence as meaningful in itself and indicative of cyclic intent.[54] Meter return is obvious in the first and last songs. If these are disregarded, as above, then the second and the next to the last songs are not in the same meter.

There is unity of musical style since a majority of the songs are strophic or varied strophic.[55] This variation form tends to provide unity while permitting great variety. Individual phrases within strophic songs are repeated as refrains, as in the third and sixth lines of "Mit ein grünen Lautenbande" and "Die liebe Farbe." Parallelism between the vocal line and one voice of the accompaniment is not prominent, but it is evident in "Thränenregen," "Trockne Blumen," "Pause," and "Die liebe Farbe." The repetition of music in the songs with three-part form also establishes unity with variety in the individual songs, such as "Eifersucht und Stolz" with its shift from minor to major mode, for example. In fact, the scarcity of musical repetitions between songs of the cycle seems to suggest that Schubert was more interested in setting the individual poems than in creating a tightly unified cycle with interwoven themes.

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[54] O. E. Deutsch, Schubert: A Documentary Biography, trans. Eric Blom (London: J. M. Dent & Sons, 1946), p. 328.

[55] Alfred Einstein, Schubert: A Musical Portrait (New York: Oxford University Press, 1951), p. 228.

Since Schubert seems to treat each song as a unit in itself, the cyclic features of Die Schöne Müllerin are mainly: the use of one poet's lyric cycle with the order of the narrative organizing the songs into a fixed order; the intensification of the mood of various poems within the cycle by means of the musical setting and also by the leading role given to the brook motive; and the prevailing unity of musical style. His greatest achievement lies in his use of the music to underline the emotional changes of the story.

Schubert's second song cycle, Winterreise, Opus 89, which was first published in two volumes in 1828,[56] also shows his close attention to the mood of the text.[57] He again uses a Müller lyric cycle, the twenty-four poems of Die Winterreise, which he sets in entirety but in different order from the poet's. Müller's order, to cite the songs by the Schubert numbers, is: 1 to 5, 13, 6, 7, 8, 14-21, 9, 10, 23, 11, 12, 22, and 24.[58]

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[56] Schubert, op. cit., Series 20, IX, 2-77, new ed., op. cit., XXIV, 2-92. See also Deutsch, Schubert: Thematic Catalogue, p. 444.

[57] Paul Mies, Schubert der Meister des Liedes (Berlin: Max Hesses Verlag, 1928), p. 372.

[58] Müller, pp. 110-123.

The sequence of the poems seems, however, to have little effect towards unity of the cycle. Müller's "apparent lack of purpose in the arrangement of the poems, [and] the absence of any inner links whatsoever among them. . . show that we have to do here with an entirely different principle from that which determined the form of 'Die Schöne Müllerin.' The latter is a composition; 'Die Winterreise' is a collection arranged in cyclic form."[59]

Although the song cycle begins with a narrative plan, the events are not always definite and the cycle, therefore, tends to disintegrate. Even Schubert's rearrangement of the poems did not alter this structural weakness. The work opens with the disillusioned lover's farewell to his unfaithful sweetheart (Songs 1-4 — "Gute Nacht," "Die Wetterfahne," "Gefrorne Thränen," "Erstarrung."). In the following four songs ("Der Lindenbaum," "Wasserfluth," "Auf dem Flusse," "Rückblick"), the lover reminisces as he travels aimlessly from place to place. After these two groups, the individual songs are only loosely connected. Song 9, "Irrlicht," depicts the hopelessness of death; song 10, "Rast," the poet's fatigue in body and soul; and the following, his dream of his lost sweetheart. After a soliloquy on loneliness, the lover recalls the lack of communication with his sweetheart, "Die Post." The next six poems (Songs 14-19, "Der Greise Kopf," "Die Krähe," "Letzte Hoffnung," "Im Dorfe," "Der Stürmische Morgen," Taüschung") describe the poet's disillusionment. In the following songs (Songs 20-21, "Der Wegweiser," "Das Wirtshaus"), there is a return to the mood of the hopelessness of death. After a note of cynical defiance in "Muth," "Die Nebensonnen" relapses into melancholy. In the last song, "Der Leiermann," the crazed lover does not die but joins the organ-grinder who will grind out his songs as the two men wander from place to place. These final songs indicate the "overwrought mind's derangement,"[60] and appropriately the cycle has no conclusion — after ninety minutes of music. Although there is no narrative continuity, the songs are unified by similarity of mood. The feelings of doubt, gloom, pessimism, and despair permeate every song. In fact, a common criticism of the work is that there is neither climax nor variety in mood. Contrary to popular belief, the disillusionment of Schubert's wanderer is not that of an old man, but rather, of a young man who "because of disappointment in love, became prematurely old in spirit."[61] There is also rather conclusive evidence from Schubert's autograph that he set the entire cycle for high voice, not baritone.[62]

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[59] Mustard, pp. 88-89.

Again in this cycle Schubert does not use closely related key sequence, nor repetition of motive or meter. The prevailing mode in

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60. Capell, p. 238.

61. Erwin Schaeffer, "Schubert's 'Winterreise'," _The Musical Quarterly_ XXIV (1938), 45.

62. _Ibid_.

sixteen of the songs is appropriately minor, suggesting the darkness and disillusionment of the wanderer. The tonality of a particular song seems to be suggested by the mood of the poem rather than by an overall key plan. Although Schubert does not avoid the strophic form, he uses it less freely than in Die Schöne Müllerin. As in the earlier cycle, the texture is relatively simple because the poetry lacked intellectual subtlety. Even though Schubert here emphasizes emotional expression, this cycle lacks the narrative continuity and control of a dominating motive that are found in Die Schöne Müllerin.

Schubert's Schwanengesang consists of fourteen songs to poems by Rellstab, Heine, and Seidl.[63] Originally planned as a cycle of Heine songs and one of Rellstab songs,[64] the work was finally put together after the composer's death by his brother, and the publisher decided to add the Seidl song to the collection.[65] Though these songs were published together, there is nothing in the poetry or the music which suggests that they belong to a larger vocal unit. Most of the songs are love songs, but there is no central theme or narrative which binds them together. Because of this, they are better described as a collection than as a song cycle.[66]

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[63] Schubert, op. cit., Series 20, IX, 134-185, new ed., op. cit., XXIII, 80-105.

[64] Deutsch, Schubert: A Documentary Biography, pp. 811, 843.

[65] Deutsch, Schubert: Thematic Catalogue, p. 472.

[66] Ernest G. Porter, Schubert's Song Technique (London: Dennis Dobson, 1961), p. 132.

Carl Loewe is best known as a composer of ballads but his large song output included ten groups of songs that can be called cycles. The first three are similar in cyclic structure. Gregor auf dem Stein, Legenden in fünf Abtheilungen, Opus 38, composed in 1834, presents, in five untitled sections, Kugler's chronological account of events in the life of Pope Gregory.[67] The term Liederkreis is first used by Loewe in Der Bergmann, Ein Liederkreis in Balladenform, Opus 39.[68] Composed in 1839 to poems by Ludwig Giesebrecht, the five untitled songs relate incidents in the life of a miner. Liederkreis is used again in Opus 52, Esther, Ein Liederkreis in Balladenform, which was composed in 1839 to poems by Giesebrecht.[69] This cycle concerns the Polish King Kasimir's marriage to the Hungarian Jewess, Esther, the subsequent death of the king and their child, her banishment from the palace, and her later return to a Christian cemetery where her child is buried. To support the narrative unity of each of these cycles, Loewe uses similar cyclic elements in the music: return in the last song to the original key; closely related key sequence; return of meter; and repetition of a basic motive.[70]

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[67] Carl Loewe, Gregor auf dem Stein (Mainz: B. Schott's Söhnen, 1836).

[68] Carl Loewe, Der Bergmann (Elberfeld: F. W. Betzhold).

[69] Carl Loewe, Esther (Elberfeld: F. W. Betzhold).

[70] Robert Schumann, Music and Musicians, trans. Fanny Ritter (London: William Reeves, 1880), pp. 123-125; Don Lee Earl, The Solo Song Cycle in Germany (1800-1850) (Ph.D. dissertation, Indiana University, 1952), pp. 143-146.

In Paria, Opus 58,[71] Loewe sets Goethe's story of the creation of the pariah goddess in the second song which is preceded as well as followed by a prayer of the pariah to Brahma. In the music Loewe uses the same cyclic treatment found in his earlier cycles, but this cycle seems to be the only one which retains the same melodic material for each song of the cycle. Variety is achieved through changes in rhythm and the combination of phrases in different sequences, as well as by the development of motivic material.

Loewe's setting of Chamisso's Frauenliebe und Leben (1836) was entitled simply Frauenliebe, Opus 60, and designated as a Liederkreis.[72] Since he used only the first seven of the nine poems in the lyric cycle, the story seems incomplete. Well-known in Schumann's later setting, the cycle depicts the incidents of a woman's life beginning with the first meeting of her beloved. The first three poems present the mutual love between the two; the fourth and fifth describe the wedding ring and the wedding; and the sixth and seventh reveal the anticipation and birth of the first child. The eighth poem shows the emotional reactions of the woman after the death of her husband and the last poem suggests that this cycle of love will be repeated in her granddaughter. The editor, Runze, added musical settings of the eighth and ninth songs based on Loewe's sketches.[73] Here the emphasis is on the individual song and not on the cyclic relationships. No musical material is repeated in any of the songs; the keys are closely related and the original meter returns in the last song.

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[71] Carl Loewe, Carl Loewes Werke: Gesammtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme, 17 vols., ed. Max Runze (Leipzig: Breitkopf & Härtel), XII, x-xiv; 96-121.

[72] Ibid., XVII, vi-ix; 32-60.

Five other song groups show a relationship to the song cycle as well as to the ballad, but they are not designated as cycles by the composer. Composed and published in 1844, Der Möhrenfurst, Opus 97, narrates the capture of a Moorish prince and his subsequent enslavement.[74] Loewe divided the first of two poems by Freiligrath into two songs, thus enabling the cycle to have three songs. Key return is the only musical element suggesting cyclic form. The uniqueness of Kaiser Karl V: Vier Historische Balladen, Opus 99, rests on Loewe's choice of ballads from four different poets.[75] This is, then, an early example of an arranged cycle. The four ballads present the life of the monarch: "Das Wiegenfest zu Gent" (Anastasius Grün) describes the birth and early youth of Kaiser Karl; "Kaiser Karl V. in Wittenberg" (Christoph Hohlfeld) recounts Karl's entrance into Wittenberg after battle, and his visit to Luther's grave; "Der Pilgrim vor St. Just" (August Graf von Platen) describes Karl's arrival at the cloister of St. Just after giving up the monarchy; and the last song, "Der Leiche zu St. Just" (Grün), describes his death and burial. Since none of Loewe's usual methods of unifying a cycle are present, the music may be said to parallel the variety of poetic sources.

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[73] *Ibid.*, XVII, vii-ix.

[74] Carl Loewe, Der Möhrenfurst (Wien: Pietro Mechetti qm Carlo, 1844).

[75] Carl Loewe, Kaiser Karl V: Vier Historische Balladen (Leipzig: Friedrich Hofmeister, 1845).

Another ballad cycle by Loewe, Der letzte Ritter, Opus 124,[76] shows similar methods of construction and use of poetic material. His cycle of three Anastasius Grün poems describes a visit to Augsburg by Kaiser Max who befriends a woman, has his portrait painted by Dürer, and sadly leaves the city. Although there is neither key nor meter return nor exact restatement of musical material, the songs use motives which recur with rhythmic and melodic variation. This use of variations of a motive rather than exact repetition is a more advanced means of unifying a group of songs for this period.

The term Liedergabe was used by Loewe to describe his Opus 130, Fünf Lieder von Siebel, Rückert, Rose, Karlopago Ziegler für eine Singstimme, composed in 1859 and published the following year.[77] These poems are unified by the common theme of the emotions of love. Although lacking a story, the cycle shows musical unity in the return of meter, closeness of key relationship, and theme transformation (between the fourth and fifth songs).

Finally, in 1846 Loewe set Luise von Plonnies' ballad Agnete as his Opus 134.[78] Since each of the four songs has its own introduction and postlude and is separated from the preceding only by a double bar, the construction suggests continous performance like that of Beethoven's An die ferne Geliebte. The narrative recounts Agnete's return, after having drowned, to earth to see her mother and to hear the organ in the church. There she remains safe from the lure of the water spirit. The usual return of tonality and meter are present to provide unification.

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[76] Carl Loewe, Werke, IV, ix-xii; 77-105.

[77] Ibid., XVII, xix-xx; 140-157.

Showing a definite preference for cyclic form, Loewe created most of his cycles upon the already existing lyric cycles which had become popular in nineteenth-century German lyric poetry. As a result his song cycles tend to have narrative or thematic unity, and the texts are generally those of one poet. Since Goethe was the only major poet whose text Loewe used for a song cycle, Loewe's present obscurity may be due in part to the generally inferior quality of the other texts chosen. Since Loewe often selected ballads, the works generally have much dialogue but it is presented so that it can be performed by one singer. Ballad influence is also shown in the somewhat extended length of each song, but the cycles usually have only four or five songs which are generally separated as in Schubert's Die Schöne Müllerin. His characteristic musical unifying devices are closely related key sequences, varied treatment of motivic material, and return of key and/or meter, each of which may accompany the other.

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[78] Ibid., III, xxv-xxvi; 104-120.

By 1840 when Robert Schumann composed his first Liederkreis he had shown a fondness for cycles of piano pieces, connected by varying means. This year was "almost entirely devoted to sets and cycles of songs, Opp. 24, 25, 27, 29-31, 33, 35, 36, 39, 40, 42, 45, 48, 49, and 53."[79] Of these the works which are rightly called cycles are Opera 24, 25, 35, 39, 42, 48, and 53 No. 3, and a later work, Opus 64 No. 3. It is not surprising that at times the piano takes the leading role in these works, although Schumann continued to emphasize the union of text and melody with the accompaniment as Schubert did.

Schumann's first Liederkreis, Opus 24, consists of nine poems from Heinrich Heine's lyric cycle, Lieder, one of a group of cycles in his larger work, Buch der Lieder.[80] This song cycle, which is basically a setting of the lyric cycle, is a loosely connected narration of the feelings of hopelessness which the poet experiences when he waits for his sweetheart. Musically, this cycle follows the trends already established with regard to key and meter. The original key and meter return in the last song and the keys chosen are closely related. There is no repetition of melodic material as a connecting link between songs.

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79. Joan Chissell, Schumann (New York: Collier Books, 1962), p. 68.

80. Robert Schumann, Robert Schumann's Werke, ed. Clara Schumann, Series 13 (Leipzig: Breitkopf & Härtel), I, 3-23, new ed. with English translations by Robert Garran (New York: Lea Pocket Scores), XXV, 3-23. See also Mustard, pp. 92-97.

The second *Liederkreis*, *Myrthen*, Opus 25, consists of twenty-six songs to poems by Goethe, Rückert, Byron, Moore, Heine, Burns, and Mosen.[81] It is interesting to note that Schumann designed this as a song cycle, even though the texts, by a variety of poets, are diversified in subject, mood, and style. Unlike the two cycles of Loewe, written to poems by different poets, there is no central idea or theme. However, this cycle is unified in two respects. First, the purpose of the cycle was to give Schumann's bride a musical gift which would not only reveal his love for her, but also the variety of his personal thoughts, emotions, and ideals. Secondly, these poems are unified by the framework of the first and last songs appropriately entitled "Widmung" and "Zum Schluss." The musical means used to unify the cycle are key return in the twenty-fourth and the last songs, and the close relationship of succeeding keys. There is no attempt at continuity by means of repeated motive, or meter return.

Designated as a *Liederreihe*, the *Zwölf Gedichte von Justinus Kerner*, Opus 35,[82] are individual poems selected from a miscellany of poems without placing any emphasis on a central theme. Schumann's setting of the poems treats each as an individual song but the whole seems to show continuity of musical style.[83] The same melody and accompaniment are used for the eleventh and the twelfth songs, but the introductions differ and the eleventh song has a short chordal postlude.

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[81] Robert Schumann, *op. cit.*, Series 13, I, 24-71, new ed., *op. cit.*, CXVII, 2-49.

[82] *Ibid.*, I, 108-131, new ed., *op. cit.*, CXVII, 86-109.

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Using the term Liederkreis for the third time, Schumann selected and arranged for his Opus 39 twelve individual poems by Joseph von Eichendorff.[84] The narration follows a general pattern in which the poet moves from loneliness to love for a beautiful woman, the witch Lorelei, from whom he finally escapes; then he imagines a wedding procession in which the bride is weeping; he tells of the garden where his love lies buried; and his thoughts become more gloomy only to be changed finally when nature tells him that his loved one is his again. There is musical unity also in the return of the original key of F-sharp minor/major, of the duple meter, and in the key sequence, which moves by thirds, fourths, and fifths. In fact, the first three keys are repeated in reverse order in the last three songs. Each song is an individual unit with its own title, and the piano accompaniment becomes much more prominent in these songs. The cycle is unified in style also as the strong romantic influences of nature and love are unraveled in the music as well as in the poetry.[85]

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[83] Otto Schumann, Schumann Chormusik- und Klavierlied-Buch (Wilhelmshaven: Hermann Hubener Verlag, 1953), pp. 259-260.

[84] Robert Schumann, op. cit., Series 13, II, 28-49, new ed., op. cit., XXV, 24-45.

[85] Heinrich Lindlar, "Zu Schumann Eichendorff-Zyklus," Neue Zeitschrift für Musik CXXIII (1962), 273.

Frauenliebe und Leben, Opus 42, is one of Schumann's most famous cycles.[86] The composer set eight of the nine songs of Chamisso's lyric cycle. In contrast to Loewe's setting Schumann omitted the last poem in which the woman tells the granddaughter that the cycle of love and life will recur with her. For the first time Schumann made more extensive use of musical means of unifying the work. Not only are there key and meter return with a closely related key sequence, but the piano postlude is a restatement in the original key and meter of the second half of the first song. Other examples of similarity of melodic material are the initial phrases of the first and fifth songs, and the final melodic cadence of the second and fourth songs. Nevertheless, each song is a complete and independent unit.

The other well-known Schumann cycle is Dichterliebe, Liedercyklus, Opus 48.[87] From the sixty-five poems of Heinrich Heine's Lyrisches Intermezzo Schumann chose sixteen for the work which he renamed. The poems he selected appeared in the lyric cycle as numbers 1, 2, 3, 4, 7, 11, 18, 22, 20, 40, 39, 45, 55, 56, 43, 65, respectively.[88] This is another early instance in which a composer has rearranged his text to suit his particular plan. Up to this time most of the song cycles were settings of previously existing lyric cycles. In Schumann's

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86. Robert Schumann, op. cit., Series 13, II, 62-77, new ed., op. cit., XXV, 46-61.

87. Ibid., II, 88-121, new ed., op. cit., XXV, 62-95.

88. Heinrich Heine, Sämtliche Werke, 6 vols., ed. Ernst Elster (Leipzig: Bibliographisches Institut), I, 494-503, 515-521.

arrangement of the poems the climax of the narrative is the separation of the two lovers in the seventh song, "Ich grolle nicht." The songs in the first half of the cycle express the poet's love for the girl. In the seventh song he consoles himself over his loss by saying that she was an evil person. The last half of the cycle gives the various thoughts, actions, and emotions of the rejected lover. In the last song when the poet is about to be reunited with the loved one, he awakens to the harsh reality of his situation — it was only a dream. The second half of this cycle has been aptly described as a succession of "lyric moments," which are parallel to the changes of moods which accompany the varying stages of the narrative of the first part.[89] The musical elements which emphasize this textual unity are not the usual key and meter return, although the key relationships are the customary ones of Schumann. The sequence of melodic range shows that the melodic climax, reached in the seventh song, with its spread from c' to a", corresponds to the turning point in the poetry. The most characteristic means of unifying the songs is the repetition of similar melodic material. More than in any other Schumann cycle the listener has the feeling that a melody is one which he has heard earlier in the work. This use of similar melodic material is an even more subtle way of achieving unity than the exact repetition of melody, and at times the melodically similar phrases also show textual similarity. For example,

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89. Mustard, pp. 95-97.

one phrase which is anchored on a central note forms the beginning of the second song, "Aus meinen Thränen spriessen"; the fourth, "Wenn ich in deine Augen seh"; the fifth, "Ich will meine Seele tauchen"; and the thirteenth, "Ich hab' im Traum geweinet." Another example is the ascending scale line with a written-out appoggiatura on the next to the last note of the sequence as in bars 9-10 of the first song, and in bars 12-14 of the fourth song. "Repetition and variation in one form or another characterize his entire song output, with the exception of the completely through-composed songs."[90] Over two-thirds of the songs are cast in strophic, or modified strophic, form, as the following chart shows:

		Key	Meter	Form
1.	Im Wunderschönen Monat	A major	2/4	strophic
2.	Aus meinen Thränen	A major	2/4	ABA
3.	Die Rose, die Lilie	D major	2/4	AB
4.	Wenn ich in deine Augen	G major	3/4	through-composed
5.	Ich will meine Seele	B minor	2/4	strophic
6.	Im Rhein	E minor	¢	ABA
7.	Ich grolle nicht	C major	C	strophic
8.	Und wüssten's die Blumen	A minor	2/4	modified strophic
9.	Das ist ein Flöten	D minor	3/8	strophic
10.	Hör' ich das Liedchen	G minor	2/4	ABA
11.	Ein Jüngling	E-flat major	2/4	ABA
12.	Am leuchtenden Sommermorgen	B-flat major	6/8	modified strophic
13.	Ich hab' im Traum	E-flat minor	6/8	strophic
14.	Allnächtlich	B major	2/4	strophic
15.	Aus alten Märchen	E major	6/8	modified strophic
16.	Die alten, bösen Lieder	C-sharp minor	C	modified strophic
	Coda (piano)	D-flat major	6/4	

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[90] Rudolf Felber, "Schumann's Place in German Song," The Musical Quarterly XXVI (1940), 344.

Whereas in a Schubert cycle the melody remains in the voice part consistently while the accompaniment weaves a simple harmonization as the background, in a Schumann cycle the accompaniment is elevated to a principal element of melodic construction. The vocal line can no longer be cited as the only vehicle for the words since often its line depends on the accompaniment for exposition and fulfillment or completion.[91] Schumann's artistic use of the accompaniment is seen in the preludes and postludes to the songs in the Dichterliebe cycle. Here the individual songs that have a prelude and postlude are songs 1, 7, 9, 10, 11, 12, 15, and 16. In addition, all but songs 2 and 14 have a postlude of at least four measures' length. The postludes often recall the main theme of the song, as in songs 3, 10, and 12. The final piano epilogues are extremely important in Schumann songs. "Their function is normally to summarize the particular song in question, but at the end of the Dichterliebe and Frauenliebe und Leben cycles the epilogue is of such length and quality as to summarize the complete cycle rather than just the last song of each."[92] Here the epilogue begins in exactly the same way as the postlude of "Am leuchtenden Sommermorgen" but is transposed in this last song, to the parallel major key, D-flat major. The epilogue is followed by a further piano passage in an improvisatory style which rounds off the whole cycle.

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[91] Martin Cooper, "The Songs," Schumann: A Symposium, ed. Gerald Abraham (London: Oxford University Press, 1952), pp. 99-101.

[92] Chissell, p. 156.

A descending eighth-note passage which is treated sequentially and harmonized with much chromaticism finally dies away in a thrice-repeated arpeggio.[93]

Schumann's last cycle written in 1840 is Der Arme Peter, Opus 53 No. 3, a setting of three short poems by Heinrich Heine.[94] The text has narrative unity in its story of Peter's dejection following Grete's marriage to Hans. Untitled, the songs are separated from each other by a sectional double bar as in Beethoven's Opus 98. Each song in Schumann's cycle ends, however, with a definite cadence so that there is a pause in the performance, whereas in Beethoven's cycle the ending of one song leads directly into the next, thus requiring continuous performance. Also in the Schumann cycle the new keys are not prepared by a modulation, in contrast to Beethoven's cycle where the modulations appear in the piano interludes.

Another Schumann cycle which uses the same manner of continuous composition as in Der arme Peter is Tragödie, Opus 64 No. 3, composed in 1841.[95] The three Heine poems narrate another story of the unhappiness of a sweetheart and his bride who ran away from society and eventually died friendless. The first song gives the words of the lover to his sweetheart, while the last two songs are narrated by an observer. The last song is set as a soprano-tenor duet, but the second voice has no significant musical functions as it doubles the piano part most of the time. The cycle is not closely unified.

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[93] Cooper, pp. 108-109.

[94] Robert Schumann, op. cit., Series 13, II, 148-151, new ed., CXVIII, 92-95.

[95] Ibid., III, 14-17.

The last of Schumann's solo song cycles is Gedichte der Königen Maria Stuart, Opus 135, composed in 1852.[96] The texts are five poems by Mary Stuart, Queen of Scots, selected by the composer from a collection of old English poems translated by Gisbert Vincke. Schumann arranged the poems to present a logical narrative cycle: the first presents Mary Stuart's farewell thoughts as she left France to go to England; the second is her prayer of blessing for her infant son; the third expresses her desire to see her sister Queen Elizabeth; the fourth gives her attitude toward impending death; and the last is the famous prayer offered just before her execution. Given these circumstances, it is obvious that Mary Stuart did not arrange the poems herself. Musically, the cycle does not show marked unity, and all the songs except the third are in the key of E minor.

Like Loewe, Schumann showed a decided preference for composing his songs in cycles. Although Schumann chose some lyric cycles as his texts, he also selected and arranged poems from known lyric cycles in order to create new poetic situations as in Liederkreis, Opus 39 and Dichterliebe, Opus 48. In this he showed great literary understanding and poetic sensitivity, superior to that of earlier composers. Schumann usually designated his song cycles as such. Since Schumann's texts are primarily lyric poetry, his cycles tend to be shorter and more intense than the ballad cycles of Loewe, which are mainly narrations. Each song, constructed on a single poem, is generally quite short, and the number of songs in a cycle varies from three to twenty-six. The characteristic devices for unity -- closely related key sequence, key and meter return, and melodic repetition -- are found in Schumann's cycles, and there is not as much repetition as in Loewe's. Schumann wrote no cycles in which the songs are connected with musical interludes in Beethoven fashion.

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[96] *Ibid.*, IV, 90-97.

In comparison with Schubert, Schumann set a new standard in his setting of text. He gave scrupulous attention to prosody, as Schubert often did not, and fitted his music to the poetic idea with great skill. "His literary taste and affinities [gave] him a feeling for prosody and a sensitiveness to the atmosphere of a poem such as no previous song-writer [had] ever had."[97] In setting Heine poetry, for example, Schumann deliberately cultivated sharply contrasted emotional moods within a single lyric. Although Schubert excelled in capturing the meaning of an entire poem, Schumann's special achievement was the development of the song by delineation of every changing mood. Always alive to the varying moods of the text, Schumann "continually varied his means of expression: his melodic, harmonic, and rhythmic characterization, the closeness of the relation between his vocal line and his instrumental accompaniment, and the richness or simplicity of the latter, as well as its extension in introductions, and codas. This artistic procedure, originated by Schumann, became the model for modern song-composers."[98] Furthermore, he seldom repeated the text as Brahms did later. Of the sixteen songs in Dichterliebe, eleven never repeat a word not repeated by the poet. In the songs where Schumann does repeat, he does so for emphasis, as "die Eine" in "Die Rose, die Lilie." Generally, Schumann's music follows not only the mood of the text but also the "letter."[99]

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[97] Cooper, p. 99.

Although Brahms denied that he had been influenced by Schumann, he showed similarity in several ways, but not in the number of cycles composed. Brahms's true cycle, Romanzen aus Tiecks Magelone, Opus 33,[100] was written between 1861-1868, and published in two parts, the first six songs in 1865 and the last nine in 1868-69.[101] The work consists of fifteen songs selected from the seventeen lyrics which Tieck interspersed in his narrative of the Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence, his version of the twelfth-century

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[98] Felber, pp. 351-52.

[99] Ernest Walker, "The Songs of Schumann and Brahms: Some Contacts and Contrasts," Music & Letters III (1922), 13.

[100] Edwin Evans, Historical, Descriptive & Analytical Account of the Entire Works of Johannes Brahms, 3 vols. (London: Wm. Reeves, 1912), I, 132.

[101] Johannes Brahms, Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung, 2 vols. (Leipzig: J. Rieter-Biedermann), II, 82-177.

Provençal legend.[102] The poems serve not only to intensify a mood, but they give the general situation of the narrative — that of two lovers who are united, then are separated, and finally are joyfully reunited. Since the poems are not specific enough to give all the details of the background, the song cycle is usually performed with the prose narrative interspersed between each song. After the first song which is the minstrel's invitation to Peter to travel, Peter takes his leave, singing an old song, "Traum, Bogen und Pfeil," and carrying three precious rings given him by his mother. The third song expresses Peter's feelings after first meeting the beautiful Magelone, and he assures her of his lineage and love in the following songs. Since the King wishes Magelone to marry another, Peter takes her away and enroute sings her the famous "Ruhe, Süssliebchen, im Schatten," the ninth song of the cycle. A tragic turn is revealed in the tenth song: Peter has run out into the sea in his efforts to retrieve the rings stolen from his beloved by a raven. Magelone laments Peter's absence, and takes refuge with a shepherd and his wife. Meanwhile, the captured lover, victim of pirates, sings of his love of Magelone in an Arab garden. The Sultan's daughter is enamoured of him and his singing, but Peter manages to escape in a boat. By a series of coincidences and miracles he becomes reunited with Magelone.

In setting the text Brahms showed some points of similarity with that of Schumann. Brahms faithfully reproduces the general mood of the text, as in the tenth song, "So tönet denn, schäumende Wellen," where a syncopated bass, rattling sixteenth notes, galloping triplets, and an instrumental voice line suggest an entirely credible tempest. The composer does not, however, seem to concern himself with the literary structure. In this cycle, for example, he repeats the words in every song even though this repetition damages, somewhat, the literary form. When the text is repeated, the music is seldom repeated exactly in both the melody and the accompaniment, as in the phrase "O hört mich" in the third song. At times the music is repeated exactly in the vocal line with the accompaniment changed slightly, as in "Blick und Lächeln" in the seventh song, or "Ach! nur im Licht" in the third song. Often the sequence pattern is the same but the key changes, as in "dann wählt er bescheiden" in the first song, or in "nicht Hohn zu erleiden" in the eighth song, or "den köstlichen Wahn" or "mein schüchtern Gesicht" in the fifth song. Finally, at times the melody in the vocal line and the accompaniment are both changed completely, as in the last two lines of the tenth song.

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[102] Mustard, p. 42.

Furthermore, there is a repeated motive which runs through the cycle. The first three notes for voice (E-flat, B-flat, G) form a motive which is repeated in the same key in the last song where it is especially apparent in the accompaniment. It is alluded to in the second song, particularly in the second stanza, again in the third and fifth songs, and in the tenth song. This descending triadic motive characteristically occurs at moments of confidence or resolution, and it serves indeed as a means of unifying the cycle.[103]

The relatively elaborate piano introduction, interludes, and epilogue serve to enhance the unity of individual songs — such as the third, the tenth, and the thirteenth — but there is no parallel feature for the cycle as a whole. Although this feature shows the influence of Schumann, the frequent use of contrapuntal devices is a distinguishing feature of much of Brahms's music.[104] These enhance the unity of individual songs — as in the third, where "du, Liebe" is an augmentation of "Blumen blühn," and in the fourth song, where the melody of the vocal part is treated in imitation with the piano accompaniment in the fourth bar again at the words "Ruhm schien mir." With this use of contrapuntal writing, Brahms puts more emphasis on the bass line.[105]

Nevertheless, Brahms always makes the vocal part of greatest importance. In his continuation of the tradition of preserving the melodic line in the voice, he shows a different approach. In his concern for melody, the text is at times subordinated in order to develop a melodic idea.[106] Irregular phrase structure, quite common in Brahms's works,

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103. A. H. Fox Strangways, "Brahms and Tieck's 'Magelone'," Music & Letters XXI (1940), 214.

104. Ludwig Misch, "Kontrapunkt und Imitation im Brahmsschen Lied," Musikforschung XI (1958), 155-57.

105. Karl Geiringer, Brahms: His Life and Work, 2nd rev. ed. (New York: Oxford University Press, 1947), pp. 242-43.

106. Philip F. Radcliffe, "Brahms," Grove's Dictionary, I, 882-885. See also Alfred von Ehrmann, "Johannes Brahms and Hugo Wolf: A Biographical Parallel," The Musical Quarterly XXIX (1943), 465.

often results from motivic development. Another characteristic is the telescoping of melodic phrases so that one forms the completion of one section as well as the beginning of another. A further trait is the destruction of recurring barline emphasis by means of the combination of tonic, agogic, and dynamic accents compressed onto a point of rhythmic unaccent. Finally, the motivic development is within the bounds of a classical approach to tonality, but the achievement of a basic shape within this framework is unusual and points to a freer interpretation of melodic construction.[107]

The common means of using musical elements as unifying devices are found here in the Magelone-Lieder in the closely-related key sequence, the return of the original key of E-flat major in the last song, and the repeated compass of the first and last songs, but the original meter does not return in the last song. There is a fundamental unity in the musical style, which shows folksong and oriental influence, and the forms here are usually three-part or strophic with modifications. Varied strophic forms are found in songs 11, 12, and 13. The length of the individual song is also consistently greater in Brahms than in Schubert or Schumann so that perhaps the Romances should more properly be titled "Sonatas for Voice and Piano." The sixth song, for example, seems almost to be a sonatina for voice and piano in three movements. Possibly due to the length and oriental nature of the poetry, the cycle has not achieved

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107. Rudolf Gerber, "Formprobleme im Brahmsschen Lied," Jahrbuch der Musikbibliothek Peters XXXVIII (1932), 24-27, 36.

the popularity of Beethoven's, Schubert's, and Schumann's cycles in spite of its "poetical and musical beauty."[108]

The sensitivity to literature shown by Schumann was further developed by Hugo Wolf in his many songs, over two hundred of which were published in large song collections, sometimes called Liederzyklen. These are the following: 53 Mörike-Lieder, composed in 1888 and published in 1889; 20 Eichendorff-Lieder, composed mainly in 1887 and 1888 and published in 1889; 51 Goethe-Lieder, composed in 1888 and 1889 and published in 1890; 44 Lieder des Spanischen Liederbuches composed in 1889 and 1890 to Heyse and Geibel texts, and published in 1891; and 46 Lieder des Italienischen Liederbuches, composed in two parts in 1890-91 and 1896, and published in 1892 and 1896, respectively; and finally, Drei Gedichte von Michelangelo, composed in 1897 and published in 1898.[109] The Mörike-Lieder did not belong to an existing lyric cycle, and most of the Eichendorff poems formed a loose cluster around a general and vague thematic core of varying character portraits. From Goethe's fragmentary lyric cycle, "Westöstlicher Divan," Wolf selected two songs from the Buch des Sängers, five songs from Schenkenbuch, and ten from Buch Suleika. Only these last two books of poems have sufficient unity to justify the term "lyric cycle,"[110] the former being unified in their praise of wine, and the latter in their praise of love. Two small lyric cycles are Goethe's three Harfenspieler-Lieder. and the three Mignon-Lieder, from Goethe's novel Wilhelm Meisters Lehrjahre. These Wolf set as song cycles. Although Heyse and Geibel[111] both wrote lyric cycles, they tended to be very loose arrangements of poems rather than strictly organized cyclic forms. Since Wolf's selection of lyrics has been from such loosely organized collections and even at that relatively limited, his song groups do not properly qualify as song cycles as the genre has been discussed here. Cyclic treatment within individual songs is frequently used, as in "Mühvollkomm' ich und beladen" (Spanisches-Liederbuch, No. 7) and "Was soll der Zorn" (Italienisches-Liederbuch, No. 32), and between many pairs of songs, as in "Nicht Gelegenheit macht Diebe" and "Hoch beglückt in deiner Liebe" (Goethe-Lieder Nos. 39-40), but the only groups of songs which appear to be closely related both poetically and musically are the four from the Goethe-Lieder: the Schenkenbuch-Lieder, the Suleika-Lieder, the Lieder des Harfenspielers, and the Mignon-Lieder.[112]

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[108] Max Friedländer, Brahms's Lieder, trans. C. Leonard Leese (London: Oxford University Press, 1928), pp. 38-39.

[109] George Bieri, Die Lieder von Hugo Wolf (Leipzig: Paul Haupt, 1935), p. 32.

[110] Mustard, pp. 66-77.

The two groups of songs Wolf set to the Wilhelm Meister lyrics are unified in mood, theme, and music. Here the mood approaches deepest melancholy, bordering even on the pathological. "Wolf stressed. . .

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[111] Ernst Decsey, Hugo Wolf, 2 vols. (Leipzig: Schuster & Loeffler, 1904), II, 28.

[112] Otto Schumann, pp. 490-93; Decsey, II, 28; Jolizza, p. 535.

[that] he had not simply written music for the poems as they stood, but had tried to realize in his music the characters of the singers as they appear in Goethe's novel. It had been his conscious aim to bring out the pathological element in the pathetic waif, Mignon, and the mysterious, half-crazed Harper,"[113] whose dead sister was the mother of his child.

The moods of the first two Harper songs[114]— resignation and pleading — are coupled with the new element of anguish in the third song which climactically expresses the Harper's theme: "he who has never eaten his bread with tears, or spent sorrow-filled nights weeping upon his pallet, knows not the heavenly powers for what they are. They lead us into life, they lead the innocent into guilt and then abandon them to fate."[115] In addition, the three songs are built on the same basic motive, a five-note descending chromatic figure, stated first in the piano introduction of the first song, "Wer sich der Einsamkeit ergibt," and repeated in the first phrase of the vocal line. This sinking chromatic line is appropriately suggestive of the heaviness of the Harper's burden, as is the repeated fluctuating chromatic pattern of the middle section of the song. This stumbling effect is strengthened by the syncopation of the piano accompaniment in the second song, "An die Türen will ich schleichen," which helps to underscore almost every word because of the rhythmic tension created between the voice and piano. This same lingering motive is combined with syncopation and chromatic chordal progressions in the third song, "Wer nie sein Brot mit Tränen ass," to create a compact musical and psychological expression.

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[113] Frank Walker, Hugo Wolf: A Biography (London: J. M. Dent & Songs, 1951), p. 240. See also Bieri, p. 193.

[114] Hugo Wolf, Gedichte von Goethe für eine Singstimme und Klavier, 4 vols. (New York: C. F. Peters), I, 3-9.

[115] Walker, p. 241.

That Wolf intended these songs to be performed as a cycle is confirmed by the cadences, key sequences, and modulatory passages used as gentle transitions from song to song. For example, in the first song, after a cadence in the tonic, G minor, the piano accompaniment modulates and cadences in the dominant, D major. The piano introduction of the next song begins on the single note C, which gives the previous cadence the function of a dominant leading to the dominant of the new key, C minor. The introduction to the last song in turn begins on C, where the previous song cadenced, and, using the basic motive, modulates to F minor, the tonality of this song. This method of providing musical links is similar to that used by Beethoven, but is much more harmonically subtle as well as psychologically expressive.

Mignon's poignant expression of grief in the three Mignon-Lieder[116] is not so intense as that of the Harper's songs, but there is a distinct relationship to them. These songs emphasize the effects of Mignon's deep grief — her intense personal secrecy in "Heiss mich nicht reden," hopeless loneliness in "Nur wer die Sehnsucht könnt," and thoughts of death in

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[116] Wolf, I, 14-21.

"So lasst mich scheinen." A descending chromatic melodic motive, similar to that used in the Harfenspieler-Lieder, expresses sorrow again here. In addition, the syncopation and shifting chordal progressions contribute to the tragic feeling in the musical expression of the poetry. Sudden dynamic changes are also used in the first song to emphasize the effect of loneliness on the word "allein." In the third song, the open fifths repeated in the bass of the accompaniment and also the clash in harmony between the tonic and dominant sounding simultaneously, as in the second and fourth bars, add to the haunting effect of this song. Each of the three songs seems to be independent, but the key sequences — F major, modulatory (beginning on A-flat and cadencing on D major), and A minor — follow a logical pattern. It is said that Wolf often associated the tonality of A minor with feminine grief or distress.[117]

Unified mainly in the common literary theme, the five songs from the Schenkenbuch des Westöstlichen Divans have an uniformly rollicking musical style in which octave passages, both in runs and in repeated-note patterns, predominate in the piano accompaniment,[118] and the vocal line suggests ecstatic verve. Each song is an appropriate setting of the individual poem. There is no direct melodic repetition nor key return, but the meter of all but the third song is 6/8, or 12/8. The succession of keys is logical but shows no strong harmonic relationship.

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[117] Eric Sams, The Songs of Hugo Wolf (London: Methuen and Co., 1961), p. 122.

[118] Wolf, IV, 4-19.

The ten songs from the Buch Suleika des Westöstlichen Divans were apparently intended to be presented in alternation by a tenor and a soprano but Suleika has only three songs and Hatem has seven.[119] Unified in their expression of passionate love, the songs bear a somewhat more close musical relationship than the previous group. Beginning with the third song, a descending melodic motive is introduced in the bass of the piano accompaniment and immediately imitated in the voice. This pattern is then repeated with rhythmic and tonal variations, such as imitation with the treble part of the piano, in songs 3-7. A close musical relationship is also suggested by the pairing of songs in which the melody of the second song appears to be a variation of the first. This method of inter-relationship is found in the first and second songs, the third and fourth, and the seventh and eighth, as well as the ninth and tenth. Furthermore, the principal tonality is A major, found in five songs, and the others are in the chromatically related keys of A-flat major, B-flat major, and F major. Wolf's main means for achieving cyclic unity, then, were primarily through the unity of literary theme, poetic mood, motivic repetition, and closely related, or logical, key sequences.

These small cycles reveal Wolf's definite literary approach to the solo song cycle as well as to song in general. He selected texts of high literary quality, concentrated for periods on one poet, named each of the large song collections after the poet who wrote the verses — Goethe-Lieder, for instance — and indicated the literary sources or types in the titles of the smaller lyric cycles. Even more noteworthy, he showed great concern for good prosody and carefully paralleled the subtleties of the poetry in his settings. Of course, he used the most obvious method of placing accented and unaccented syllables, respectively, on strong and weak beats. To indicate the gradations of stress that are present in greater diversity in poetry than in music, he set stressed words to notes of relatively longer duration, to more than one note per syllable, to notes of higher pitch level, to notes accompanied by extreme dynamic changes, to syncopated rhythmic patterns, and to chromatics.[120] In the Harper's songs, for example, the word "Pein" has the highest pitch and the longest time value of any words in the first and the third songs. Wolf also made extensive use of the less conventional methods of emphasis — sudden dynamic change, syncopation, and chromaticism — as illustrated earlier. With the declamatory approach, the piano accompaniment becomes even more important, and frequently suggests a shifting harmonic texture. This emphasis on the poem also resulted in wide variation in song forms, with none of the song groups discussed having a song which is strictly stanzaic.

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[119] Ibid., IV, 20-47.

Although it has been said that Wolf followed the literary approach, some critics have noted that he was guided by the musical approach, too, with the result that he occasionally accented certain words incorrectly.[121] It is obvious that Wolf, like other late romantic composers, was guided by both the literary and the musical approach, even within a single song. Nevertheless, it seems that Wolf followed "the literary approach more extensively and artistically than any other composer of Romantic lieder."[122] Because of the emphasis on the declamatory vocal line, Wolf's songs have been described as "Wagnerized lieder," but his style is best seen within the main stream of the Romantic lied tradition of Schubert and Schumann. His influence continues in works, including song cycles, of composers of the first decade of the twentieth century — Othmar Schoeck, Richard Strauss, and Yrjö Kilpinen, to name a few.

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[120] Edward Kravitt, "The Influence of Theatrical Declamation upon Composers of the Late Romantic Lied," Acta Musicologica XXXIV (1962), 18-19.

While continuing Wolf's tendency toward asymmetrical construction, Gustav Mahler does not hold poetry in as high esteem and he strongly disliked the declamatory vocal style. Often using poetry as the inspiration for his own musical thoughts, he did not hesitate to revise a poem in order to make the form or the meaning better suited to his musical idea. His first song cycle, Lieder eines fahrenden Gesellen, composed in 1883 to his own texts, shows his affinity to the folk art of the Knaben Wunderhorn collection. His second cycle, Kindertotenlieder, composed 1901-1904, shows some revision of Rückert's poems. The symphonic cycle for tenor and alto, Das Lied von der Erde, composed 1908-1910, shows extensive revision of Hans Bethge's Chinesischer Flöte.[123] The emphasis on the music is seen further in the fact that Mahler actually rewrote the first two cycles and composed the latter cycle only in the orchestral medium. In 1883 the orchestral song cycle was a novelty, although earlier Berlioz had given his Nuits d'été orchestral accompaniment.

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[121] Decsey, II, 146-150; Bieri, pp. 106-109.

[122] Edward Kravitt, The Late Romantic Lied: Performance, the Literary Approach, and the Naturalistic Movement (Ph. D. dissertation, New York University, 1960), II, 59.

The narrative unity of the Lieder eines fahrenden Gesellen centers around the subject of unrequited love.[124] Mahler's verses, describe the spring journey, in contrast to Müller's Winterreise, of the scorned young man who, driven from his home by the intensity of his grief and shame, sings of his turbulent emotions as he wanders aimlessly over the countryside. Finally, unlike Müller's rejected lover, he finds lasting peace beneath a linden tree. The influence of folk song is seen not only in the text but in the music as well. The first song contains verbal reminiscences of two familiar German folk songs of the time, and of a Wunderhorn poem, "Wenn mein Schatz Hochzeit macht."[125]

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[123] Ernst Decsey, "Stunden mit Mahler," Die Musik XI (1911), 143-44; Fritz Egon Pamer, "Gustav Mahlers Lieder," Studien zur Musikwissenschaft XVI (1929), 127-130.

[124] Gustav Mahler, Lieder eines fahrenden Gesellen (Leipzig: Josef Weinberger, 1897).

[125] Dika Newlin, Bruckner, Mahler, Schoenberg (New York: King's Crown Press, 1947), pp. 128-29.

In addition to unity of musical style with the folk song overtones, the cycle shows a prominent use of the interval of the fourth in each of the four songs, a recurrent melodic phrase, and also progressive tonality. In the first measure of the first song, "Wenn mein Schatz Hochzeit macht," the motivic germ cell occurs, followed in the second measure by the interval of the fourth. The original motive returns throughout the first song not only in sixteenth notes but also in eighth notes, and the motive reappears in varied rhythmic patterns in each of the succeeding songs. In the second song, "Ging heut' Morgen über's Feld," the interval of a fourth reappears in the first entrance of the solo voice, which is doubled by the accompaniment, and the interval is emphatically accentuated in the introduction to the third song, "Ich hab' ein glühend Messer in meiner Brust," as well as later in the vocal line. In the last song, "Die zwei blauen Augen von meinem Schatz," this characteristic interval is heard in both the voice and the accompaniment for the word "Ade." A feeling of unity is further achieved by the recurrence in the third and the fifth songs of a melodic fragment which is similar to that of "hab' ich meinen traurigen Tag" in the first song.

Finally, the principle of progressive tonality is strictly adhered to in each of these songs of this cycle, so that no song ends in the tonality with which it begins. The first song of this cycle begins in D minor but concludes in G minor, which provides a logical beginning for the next song in D major. This second song in turn ends in F-sharp major, while the third song begins in D minor and closes in E-flat minor.

The last song begins in E minor — a surprising key in view of the fact that all the others begin in D major or minor. With the ending of this last song in F minor, the entire cycle has progressed from D minor to F minor. Thus, to unify his cycle Mahler relies on a narrative base, a common motive, repeated melodic phrase, and progressive tonality.

After the Lieder eines fahrenden Gesellen, Mahler presented his songs in unified song collections — Wunderhorn-Lieder and Rückert-Lieder — but he returned to the song cycle proper in the Kindertotenlieder.[126] The five songs were selected from 448 poems written by Friedrich Rückert after the death of his children in 1833-34. Mahler composed these songs before the death of his own daughter, but the musical setting far surpasses the poems in depth of feeling. Mahler changed the texts less than he frequently did; he altered them in only the third and fifth songs. His third song was formed from two related poems which he joined by beginning with the second, then adding the first stanza of the first poem, and closing with the conclusion of the second. In the last song he constructed the fourth stanza by repeating the first two lines of the third stanza and adding the last two lines of the first stanza; he also expanded the last stanza.

This cycle, which Mahler intended to be performed "als ein einheitliches untrennbares Ganzes" (as an indivisible whole), is unified in its subject -- the death of beloved children and the grief of the sorrowing parent.[127] The first four songs present the sunrise that brings no comfort ("Nun will die Sonn'"), memories of the children's star-like eyes ("Nun seh' ich wohl"), memories of habitual actions ("Wenn dein Mütterlein tritt zur Tur"), and a vision that the children have wandered into another world where they will be found by their parents ("Oft denk' ich, sie sind nur ausgegangen"). The final song ("In diesem Wetter") depicts the storm in which the children were lost, the parents' horror-stricken grief, and the haven the children found in eternal sleep. The unified lyrical lied style, showing only refined and subtle folk influence, particularly in the third and fourth songs, is Mahler's own "distillation of late-romantic idioms -- by turns emotionally stunned, wildly grief-stricken, warmly affectionate and radiantly consolatory."[128] The intensity of the emotion tends to be inwardly experienced, rather than passionately externalized except in the last song. The stormy, rhapsodic abandon of this song changes in the last stanza to a contrasting, consolatory D major section that ends with a tender orchestral postlude. In addition to unity of theme and mood, the original tonality, D minor, returns at the beginning of the last song. The tonal boundaries of the cycle appear to be in the key of D minor with the inner songs -- the second, third, and fourth -- cast in keys related stepwise, the second and third in C minor and the fourth in E-flat. These key choices differ somewhat from the principle of progressive tonality which Mahler used earlier in the Lieder eines fahrenden Gesellen, but, nevertheless, they serve to unify the work by this closeness of key. This cycle, then, is unified through the common literary theme, poetic mood, musical style, return of original key in last song, and use of diatonically related keys.

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[126] Gustav Mahler, Kindertotenlieder (Leipzig: C. F. Kahnt, 1905).

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[127] Ibid., ii.

[128] Deryck Cooke, Gustav Mahler, 1860-1911 (London: The British Broadcasting Corporation, 1960), p. 32.

In Mahler's orchestral song cycles the solo voice tends to become consumed in the accompaniment. Although the structure continues to be generated from the poetry, the total effect is one of a more complete integration of the musical elements. The forms which Mahler used are occasionally, as in the Kindertotenlieder, the strophic and the modified strophic of Brahms and Schumann, but he seems to prefer the through-composed form for added size and scope. When the song cycle reached symphonic portions, as in Das Lied von der Erde, the forms were adapted even to the extent of appropriating instrumental design. The trends in the romantic song cycle were thus to less restricting forms which enabled the composer to unify a composition musically without inhibiting the natural emotional expression of the poetry.

These, then, are the traditions and practices commonly found in the German song cycle at the end of the nineteenth and the beginning of the twentieth century. Some practices are also continued in the works of Paul Hindemith and Wolfgang Fortner, and others, and certainly the traditions exhibit considerable influence on song-cycle composition in this century. On the whole, romanticism had progressed to a stage of culmination,[129] but this is also a point of departure for the works of the composers of the "Neo-Viennese" School -- Schoenberg, Berg, and Webern -- who used the song cycle extensively.

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[129] Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton & Co., 1947), pp. 7-9.

The Twentieth-Century Song Cycle in Germany

Arnold Schoenberg, in the early years of the twentieth century, was to bring the German Romantic "musical language towards its logical conclusion and subsequent, seemingly revolutionary, development."[130] Schoenberg himself wrote, regarding his own development:

> With the George-Lieder, I have succeeded for the first time in approaching an expressive and formal idea which has haunted me for years. Up until now, I lacked the strength and the self-assurance to realize it. But now that I have started definitely upon this road, I am aware that I have burst the bonds of bygone aesthetics; and . . . I am marching towards a goal which seems certain to me . . . .[131]

This work, Fünfzehn Gedichte aus "Das Buch der hängenden Gärten" von Stefan George, Opus 15,[132] was decisive for Schoenberg, since it was the turning point in the final dissolution of tonality, yet it also continues the traditions of the Romantic song cycle.[133] In these songs, composed in 1908, the functional relationship of chords is not used, and the triad no longer dominates the harmony but is on an equal footing with other chordal groups created for their individual tonal qualities. In some chord sequences there are still suggestions of a tonal cadence, but all feeling of a tonal center is carefully obliterated.

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[130] Walter and Alexander Goehr, "Arnold Schoenberg's Development Toward the Twelve-Note System," European Music in the Twentieth Century, ed. Howard Hartog (New York: Frederick A. Praeger, 1957), pp. 77-78.

[131] René Leibowitz, Schoenberg and His School, trans. Dika Newlin (New York: Philosophical Library, 1949), p. 81.

[132] Arnold Schoenberg, Fünfzehn Gedichte aus "Das Buch der hängenden Gärten" von Stefan George (Wien: Universal-Edition, 1914).

[133] H. H. Stuckenschmidt, Arnold Schoenberg, trans. Edith Roberts and Humphrey Searle (London: John Calder, 1959), p. 45.

The poems of this cycle, written in 1895, were taken from the section entitled "Friedensabend" in Das Buch der hängenden Gärten.[134] This larger work sought to explore the sensuous world.

> Two people are here, a man, respectful, shy and loving with a growing longing, and a woman of priestess-like aristocratic exaltation, who finally leaves this bewitched unfortunate [after the consummation of their love in the eleventh poem]. The way in which Schoenberg mirrors the changing soul- and nature-moods of these poems in sounds far removed from all naturalistic sound-painting, merely by the unison of work and music, is a new experience from bar to bar.[135]

In the cycle the voice and the piano are of equal importance, and both are treated in a totally novel manner. The dynamics and phrasing exceed the traditional concepts. For the fifteen songs Schoenberg hints at rudimentary designs, some two- and three-part song forms being recognizable as well as canonic and imitative passages. But the majority are free forms, seemingly unoriented, yet building to points of tension and relaxation. With the exception of the fifteenth song, each poem is supported by a single motive which, after its first statement in the

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134. Stefan George, Werke, 2 vols. (München: Helmut Küpper Vormals Georg Bondi, 1958), I, 105-10.

135. Stuckenschmidt, p. 47.

first song, is transformed and modified. The lack of harmonic stability is due to the total chordal independence, yet the basic style of the work gives the cycle a sense of completeness.[136]

Furthermore, there is repeated musical material in several songs. The instrumental introduction of Song No. 9 incorporates characteristics and motives of preceding materials, and there is more apparent literal repetition of melodic materials here than in any other song of the series. Further unification is found in the concluding song which opens with a long piano introduction and closes with an extended repetition in augmentation and extension of all the basic materials of the cycle. In the recitative section fragments of all songs can be found, but the materials are continuously subjected to change through rhythmic and harmonic variation. With the dissolution of the traditional elements of organization — harmony, rhythm, and melody — Schoenberg establishes an entirely new pattern for setting words. Melody is subordinate to the total musical complex, and its place as an isolated phenomenon becomes secondary.[137]

Schoenberg also uses cyclic form in Vier Lieder für Gesang und Orchester, Opus 22, which were composed in 1913-1915.[138] The first song,

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[136] Ibid., pp. 45-46.

[137] Leibowitz, p. 81.

[138] Arnold Schoenberg, Vier Lieder für Gesang und Orchester, Op. 22 (Wien: Universal-Edition, 1917).

"Seraphita," is a setting of a poem by Ernest Dowson, which was translated into German by Stefan George; the other three come from Rainer Maria Rilke's Book of Hours. In these songs one notes the independence of motivic development as well as its use as a formal unifying device. In the introduction to the last song, "Vorgefühl," motivic material of the first three songs is recalled, and the summary serves to unify the cycle. However, using the orchestral technique of Klangfarbenmelodie, Schoenberg places much emphasis on the tone color of individual instruments in the exchange of motivic fragments.[139]

His last series of songs, Drei Gesänge, Opus 48, composed in 1933, is a cycle which illustrates his use of the twelve-tone technique.[140] In these settings of poems by Jakob Haringer, the text does not receive primary attention. Instead, the voice line remains prominent against the transparent texture of the accompaniment. Each song is not only based on a different tone row but also each illustrates a slightly different handling of the twelve-tone row. All four forms of the row -- original, retrograde, inversion, and retrograde-inversion -- as well as transpositions are used in the first and third songs, "Sommermüd" and "Madchenlied." The second song, "Tot," uses just the original and retrograde versions of its row. Furthermore, the accompaniment is characterized by

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[139] Ernest Krenek, Studies in Counterpoint Based on the Twelve-Tone Technique (New York: G. Schirmer & Co., 1940), p. 19.

[140] Arnold Schoenberg, Drei Gesänge (New York: Bomart Music Co., 1948).

two segments used in motivic and chordal structures. The principle of motivic unification by means of the repetition and extension of characteristic intervals is evident.

In these song cycles as the composer moved from a tonality to his twelve-tone technique, the intervals used became wider and the range extended. The shorter phrases are directly dependent on speech accents as contrasted to the long melodic phrases of the earlier songs he had written in the post-Wagnerian style. Rhythmic patterns are occasionally used for repetition and unity, but rhythm is essentially subordinate in Schoenberg. When the twelve-tone technique is used, a "basic shape," or the row, carries the form of the piece. All kinds of repetitions and transpositions are treated organically. The three mirror forms of the melodic motive play a fundamental structural role.[141] The textures are decidedly linear. Although the formal principles of his vocal works are relatively elementary, they show balance, symmetry, coordination of parts, and definitive limits -- the essential requirements of good form. The poetry establishes the primary mood, and the music serves mainly to amplify and reinforce the text with no descriptive or programmatic devices. The cycles never employ enduring and explicitly unifying devices.

Alban Berg's cycle, Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg, Opus 4, composed in 1913, is the first independent effort he completed away from the influence of his mentor, Schoenberg.[142] Settings of expressionistic poetry, the songs[143] employ compositional techniques that were later to be incorporated in Berg's twelve-tone writing. For example, a twelve-note chord is sustained underneath a chromatically expanding voice line of twelve tones in the third song. The size and shape of the cycle depend on the working out of motivic fragments, the primary means of unification in each song, while interest and freshness arise from the colorful manipulation of a huge assortment of instrumental sounds in the accompaniment. Around each of the postcard texts, Berg has woven an orchestral sonority that is unique and appropriate. His expressiveness is spontaneous within the complete freedom of atonality. In each song of the cycle, the primary unifying process is the statement of a motive followed by its development and transposition. For example, in the first few measures of the first song a five-note motive is superimposed on itself in diminution at regular intervals. The third song has a concluding repetition of the first eight measures which is exceptionally literal except for a rhythmic change. After the mirror-like ending of the fourth song, the fifth song with its passacaglia theme foreshadows even more boldly such twelve-tone contrapuntal devices as transposition, retrograde, and inversion of the basic motive expand the musical form.[144]

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[141] Erwin Stein, Orpheus in New Guises (London: Rockliff, 1953), pp. 63-64.

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[142] Alban Berg, Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg, Op. 4 (Wien: Universal-Edition, 1953). Klavierauszug.

[143] "Seele, wie bist du Schöner," "Sahst du nach dem Gewitterregen," "Über die Grenzen des All," "Nichts ist gekommen," and "Hier ist Friede."

Although Berg's only solo vocal work using the twelve-tone technique, Der Wein,[145] is usually described as a concert aria, the work has definite unifying cyclic features. Based on three poems from Baudelaire's poetic cycle, Le Vin, in a German translation by Stefan George, this work is the culmination of Berg's dramatic treatment of the art song. Here, as in his other late works, Berg adapts the tone row for his own use. All of the tone rows are exploited for their tonal implications with triad and traditional chord structures so that accurate row analysis is difficult. The apparent reconciliation between tonality and the twelve-tone technique is Berg's contribution to the dodecaphonic system. The text is the form-determining factor, and all musical elements are subordinate to it. Especially significant is Berg's obvious contraction of tones to resemble triadic structures of tonality. Der Wein is almost traditional in its attempts to adhere to the sounds of tonality.

In comparison with Schoenberg, Berg's concepts of creating tension are never quite as abstract, yet the factors of pedal tones and points of origin seem to be tentative and arbitrary at times. He relies on the effects of instrumental color and motion to create progression to points of relaxation. This process is subordinate to other musical elements, and it remains in the background as a simple unifying principle. Accompaniments are primarily chordal with multi-voiced textures a secondary consideration, but harmonies function in a flexible nontonal idiom.

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[144] Rene Leibowitz, "Alban Berg's Five Orchestral Songs, after Post-card Texts by Peter Altenberg, Op. 4," The Musical Quarterly XXXIV (1948), 389.

[145] Alban Berg, Der Wein (Wien: Universal Edition, 1930).

In his use of form, Berg regularly elevates the text to a dominant role. The voice is secondary in its function of conveying words with melodic contour entirely dependent on accent. Harmonies are supporting only, even within the premise of atonal and dodecaphonic writing. With this generating principle, formal elements are retained as necessary but subordinate to the implicit design of the text. As a result, non-traditional designs predominate. The presence of relatively few musical ideas helps to unify as a result of continuous repetition and transformation, but Berg, unlike Schoenberg, seldom reaches much complication.

In contrast to Berg, Anton Webern quickly moved away from the traditional Romantic elements and followed the progressive precepts of Schoenberg. The effects of the master's influence on Webern are almost the opposite of those on Berg, although their years of apprenticeship coincide.[146]

At least one third of Webern's total work is written for solo voice, and of these songs many belong to cycles. The nineteen unpublished early songs of Webern,[147] showing strong Romantic tendencies, include two cycles, Drei Gedichte von Avenarius (1903-1904) and the Dehmel-lieder, so designated by the composer.[148] From the first published vocal works, Fünf Lieder aus "Der Siebente Ring" von Stefan George, Opus 3 (1909),[149] and Fünf Lieder nach Gedichten von Stefan George, Opus 4 (1908-1909),[150] the liquidation of a tonal center seems already in progress. In the settings of lyrical love poetry of Opus 3, several intervallic motives are transformed and modified. The dimension is small, and from the beginning there is little separation of the voice and the piano accompaniment. In the first song the accompanying chords are derived from the voice line. The half-step as the stressed interval becomes the germ of the whole song. A single tonality is never established in this chromatic, and at times polyphonic, structure. A restatement of materials at the end is varied and somewhat reversed. The use of modified repetition is also found in all the other songs except the last one. Furthermore, the opening arpeggio in the fourth song provides a link with the previous song as does the stress on triadic figurations. The cyclic treatment of motivic ideas binds all five songs into a unit here, as it does in later works. This effect of unifying a cycle through recall of motivic materials, a device used by Webern and not his contemporaries, is found also in Opus 4. The obvious parallels between the poetry of this work and that of Schoenberg's Opus 15 further indicate the influence each man has on the other.

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[146] Heinz-Klaus Metzger, "Webern and Schoenberg," Die Reihe: Anton Webern, ed. Herbert Eimert and Karlheinz Stockhausen (Bryn Mawr: Theodore Presser Company, 1955), p. 43.

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[147] Letter from Dr. Gustave Reese, Director, Concert and Opera Publications, Carl Fischer, Inc., New York, December 10, 1964. These works are scheduled for publication by August 1, 1965.

[148] Letter from Dr. Hans Moldenhauer, Archivist of Music, University of Washington, Seattle, Washington, May 1, 1963.

[149] Anton Webern, Fünf Lieder aus "Der Siebente Ring" von Stefan George (Wien: Universal Edition, 1921).

[150] Anton Webern, Fünf Lieder nach Gedichten von Stefan George (Wien: Universal-Edition, 1923).

In the atonal cycle, the Trakl-lieder, Opus 14 (composed 1917-1921),[151] Webern uses instruments for the accompaniment since he is primarily interested in the inherent range of tone color.[152] By means of a pointillistic technique, the melodic line is broken up and distributed to the voice, two clarinets, violin, and cello. The voice is the emphasized medium, and Webern accepts the dramatic effect of wide and unrelated intervals in contrast to a subdued, supporting accompaniment. The movement to the twelve-tone technique is accomplished by isolating elements and progressively dissolving the musical structure while depending on the unifying qualities of lyrical, expressionistic poetry. The melodic elements are completely integrated into a continuous polyphonic structure. Contrapuntal devices as well as concern for cylic unity are shown in the atonal Opera 12 to 16.

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151. Anton Webern, Sechs Lieder nach Gedichten von Georg Trakl (Wien: Universal-Edition, 1924).

152. Moldenhauer, Letter, May 1, 1963. He indicates that a version for voice and piano of Opus 14 is unpublished, the autograph being part of the Moldenhauer Archive at the University of Washington.

A definite twelve-tone style, established with Opera 17 and 18, is used also in the song cycles, Opera 23 and 25, again written for voice and piano. These works mark the culmination of a restrictive technique of tonal organization. While maintaining the previous formal designs, Webern reevaluates contrapuntal devices and further reduces musical means to an even more economical basis. In Drei Gesänge aus "Viae inviae" von Hildegard Jone, Opus 23, he uses one row and its inversions as well as transpositions as material for all the songs. The poems give a unified philosophic view of the unity of man and all creation.[153] In the songs of Opus 25, Drei Lieder nach Gedichten von Hildegard Jone, Webern sets poetry of a similar theme.[154] He uses a cyclic lyrical technique by retaining one tone row throughout, with a transposition in the second song, but a return to the original version in the third. Although the melodic techniques are basically the same, there are more obvious attempts to exploit the rhythm in motivic development as a basis for internal unity. The words, however, remain the primary unifying device in this as well as in almost every other vocal work by Webern.

Following the principles observed in Hugo Wolf's songs that stress sentence structure more than poetic form, Webern tends to underline the meaning of the poetry in his song cycles. In summary, it can be said that the text governs the melodic, the rhythmic, and the formal structure. Until he incorporates involved contrapuntal procedures, the voice remains the principal element. Even when the instrumental sound shares in the contrapuntal development of longer melodic fragments, its function is continuity and exposition of musical materials as the voice retains its original purpose. The relationship of voice and accompaniment in the final works is still dependent on the procedures of motivic exposition and interpolation. The methods of melodic construction are directly related to the compositional procedures of the music, i.e., tonal, atonal, and twelve-tone. Accepting the label of atonality early in his works, Webern shows an increasing use of polyphony and greater economy of sound as he moves to the twelve-tone technique. This progression toward refinement of expression results in a compression of musical structural design. With the barest of textures, mainly linear, he prefers small forms. Searching for color, contributing the means of manipulation of pitch, and abstracting all elements of music, Webern created an important facet in the history of solo song cycles. Thus the song cycle continues to be significant in the works of twentieth-century composers, who stress the dissolution of tonality, whether following the conservative approach of Berg, the radical progressive approach of Webern, or the moderate approach of Schoenberg.

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[153] Anton Webern, Drei Gesänge aus "Viae inviae" von Hildegard Jone, Op. 23 (Wien: Universal Edition, 1936).

[154] Anton Webern, Drei Lieder nach Gedichten von Hildegard Jone, Op. 25 (Wien: Universal Edition, 1956).

The Song Cycle Outside Germany During the Nineteenth and Twentieth Centuries

The nineteenth-century German song cycle had considerable impact upon the composers of other European countries. In France the Lied began to make inroads around 1840 on the already established romance in France. While Schumann was writing the Frauenliebe und Leben and Dichterliebe song cycles, Hector Berlioz was laying the foundation of the French mélodie (a French song with a text by a Parnassian or symbolist poet) with his Nuits d'été.[155] These settings of six Théophile Gautier poems, collected and published as a group in 1841, have sometimes been called the first solo song cycle in France.[156] The composer, however, who should rather be given the credit for having established the song cycle in France is Jules Massenet.[157] His output of two hundred twenty-three songs includes at least eight cycles. These are not just sets of pieces collected and published under a more or less vague title (as Les Nuits d'été by Berlioz), but rather each is a series of songs having a definite poetic subject and preceded by a prelude whose motives or themes reappear at the end of the cycle.[158] Massenet gives the title Poème to such a group of songs.

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[155] Hecter Berlioz, Les Nuits d'été (Paris: Ad. Catelin, 1841).

[156] Diana McVeagh, "French Song on the Gramophone," Music & Letters XXXVII (1956), 369.

[157] David Cox, "France," in A History of Song, ed. Denis Stevens (New York: W. W. Norton & Co., 1960), p. 205.

Massenet's cycle, Poème d'Avril, Opus 14, written in 1866 to words by Silvestre, begins with three spoken stanzas that are occasionally interrupted by the piano, which gives the motives for the following songs.[159] Two songs follow, then another recited poem, this time always without accompaniment. The piano returns with a solo romance sans paroles which also serves as the introduction to the following song. The cycle closes with three songs, the last of which is preceded with a stanza of recitation. While the work gives the impression of a spontaneous improvisation, the roles of the voice, or the declamation, and of the piano are methodically distributed here and the forms reveal a perfect equilibrium.[160]

Two years later, Massenet wrote Poème du souvenir, also on verses by Silvestre.[161] In this work the recited sections are eliminated except for an epigraph which nevertheless seems intended rather as a lecture than as a recitation. The songs here are less intimately bound together; however, at the end the piano recalls the initial theme. One finds this

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158. Noske, p. 190.

159. Jules Massenet, Poème d'avril (Paris: Heugel & Cie, 1891).

160. Noske, p. 191.

161. Jules Massenet, Poème du souvenir (Paris: Heugel & Cie, [189?].

procedure in the Poème Pastoral (1872), which begins and closes with a chorus of women's voices. The words are by Florian, but Massenet here added two intermezzos using the poetry of his favorite poet, Armand Silvestre.[162] The other cycles — Poème d'Octobra, Poème d'amour, Poème d'hiver, Poème d'un soir, Poème des fleurs — are almost modelled after Poème du souvenir.

Thus the Massenet cycles follow a more or less stereotyped pattern: piano prelude in which the basic motives are introduced, the songs proper which may be separated by recitations or piano interludes, and a piano postlude in which the motives of the beginning of the work reappear. These cycles show marked influence of Schumann in several respects: the important role of the piano and its rapport with the voice, the improvisatory style, and the use of cyclic recall (as in Frauenliebe und Leben). The influence of Schumann is seen in the general style as well as the technical aspects.

As Schumann was inspired by Heine, so Gabriel Fauré was moved by the poetry of Verlaine to create in French art song a new sense of musical declamation which was molded upon the inflections of the French language.[163] Verlaine's poems were used for two of Fauré's song cycles: Mélodies de Venise, and La Bonne Chanson.

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[162] Noske, p. 191.

[163] Georges Jean-Aubry, French Music of Today (London: Trench, Trubner and Company, 1926), p. 191; Edward Lockspeiser, "The French Song in the Nineteenth Century," The Musical Quarterly XXVI (1940), 196-99.

Fauré's position as the greatest French composer of song cycles is due to both the quantity and the quality of his works. Of his one hundred published songs forty-three appear in seven song cycles -- Poème d'un jour, Op. 21 (1881); Mèlodies de Venise, Op. 58 (1890); La Bonne Chanson, Op. 61 (1891-92); La Chanson d'Ève, Op. 95 (1907-10); Le Jardin clos, Op. 106 (1915-18); Mirages, Op. 113 (1919); and L'Horizon chimérique, Op. 118 (1922). It can be seen that the song cycle assumed an increasingly important role in the composer's works. There are only three cycles, however, which use the technique of theme reoccurence -- Mélodies de Venise, La Bonnè Chanson, and La Chanson d'Ève.

Fauré's first song cycle, Poème d'un jour,[164] shows the influence of Massenet in the title. The unity of the work depends mainly upon the continuity of the three poems by Charles Grandmougin. The poet meets the beloved in "Rencontre," avows his faithfulness in "Toujours," and sadly bids her farewell in "Adieu." Each song is independent musically, and there are no recurring motives. The key sequence -- B major, E minor, and E major -- shows the close relationship of the songs.

The Cinq mélodies de Venise,[165] with texts by Verlaine, were not published as a song cycle, but the common poetic source, their consecutive composition, and the use of a rudimentary cyclic form suggest that they may be performed as a cycle.[166] The first example of motivic repetition in the song cycles of Fauré occurs in bars 17-22, 23-26 of the second song, "En Sourdine," and bars 32-40 of the fifth song, "C'est l'extase." Furthermore, all five mélodies have a common motive, a turning note figure, which is varied slightly in each song: the vocal line of bars 19-23 of "Mandoline"; the accompaniment of bars 28-30 of "En sourdine"; the accompaniment of bars 10-15 of "Green"; both the voice and the piano of bars 22-26 of "A Clymène"; and the accompaniment of bars 15-17 and 41-42 of "C'est l'extase." The first three songs show a key relationship of thirds — G major, E-flat major, G-flat major — and the last two songs are in E minor and D-flat major. Although the original key of G major does not return, this fact does not preclude the presence of cyclic form, as seen in La Bonne Chanson, which begins in A-flat major and ends in B-flat major.

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[164] Gabriel Fauré, Album of Twenty Songs, 3 vols. (New York: Edward B. Marks Music Corp., 1945), II, 16-26.

[165] Ibid., III 29-52.

For La Bonne Chanson Fauré chose nine of Verlaine's twenty-one poems of the poetic cycle, and rearranged them in the following order: "Une Sainte en son auréole," VIII of the original; "Puisque l'aube grandit," IV (stanzas 1, 5, and 6); "La lune blanche luit dans les bois," VI; "J'allais par des chemins perfides," XX; "J'ai presque peur, en vérité," XV; "Avant que tu ne t'en ailles," V; "Donc, ce sera par un clair jour d'été," XIX; "N'est-ce pas?" XVII (stanzas 2, 3, and 6);

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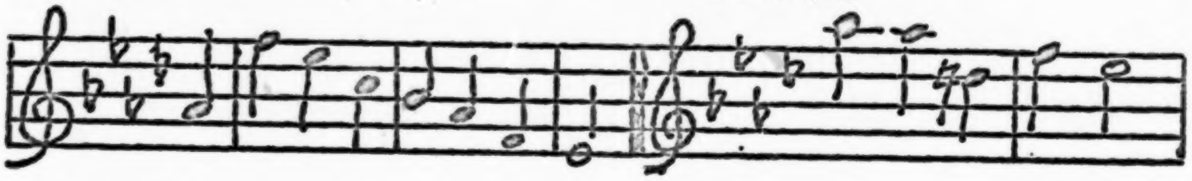
[166] Norman Suckling, Fauré (New York: E. P. Dutton and Company, 1946), p. 70.

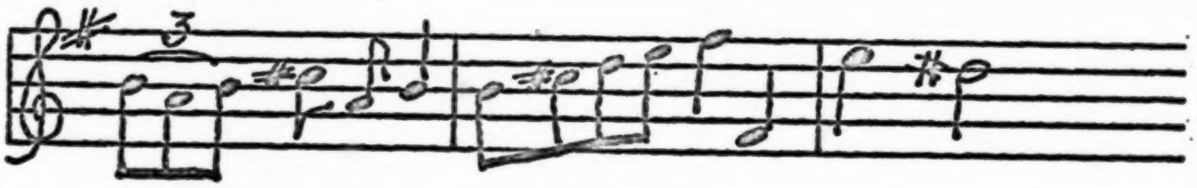
"L'hiver a cessé," XXI (stanzas 1, 3, 4, and 5).[167]

The music which reflects this poetic scheme represents Fauré's greatest usage of the technique of cyclic recurrence; it uses eight motives which are interwoven throughout the nine songs.

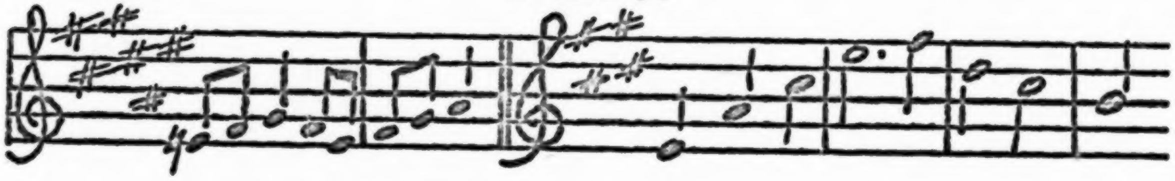
Motive 1. Motive 2.



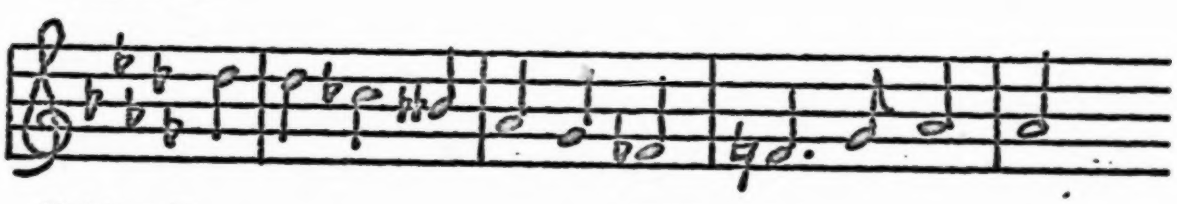
Motive 3.



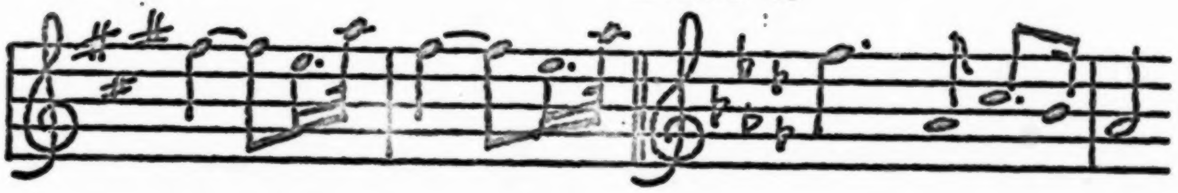
Motive 4. Motive 5.



Motive 6.



Motive 7. Motive 8.



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[167] Gabriel Fauré, *La Bonne Chanson* (Paris: J. Hamelle, 1893).

The first song is based primarily on motives 1 and 2. The second song presents motive 3. The third song contains three motives: motives 4, 3, and 2 in that order. The fourth song uses motives 1, 2, and 3. The fifth song introduces motive 5, and motives 1, 4, and 2 reappear. The sixth song presents the remaining motives 6, 7, and 8. In the seventh song motive 8 plays an important role, appearing four times, and motive 5 reoccurs. The fifth motive is continued in the eighth song. The last song, the most complex, incorporates six of the eight motives into a musical recapitulation. Here, for example, the themes representing the dawn of love in the second song and the dawn of day in the sixth song, reappear, transformed and elaborated, to illustrate the mood of fulfillment. The cycle closes with a more assured version of the motives from the first song which suggested there the timid awakening of devout love.

The cycle begins and ends with triple meter which predominates throughout. Although the original key does not return, the key sequences are logical: A-flat major, G major, F-sharp major, F-sharp minor to F-sharp major, E minor, D-flat major, B-flat major, G major, and B-flat major.

In many respects this work is the zenith of Fauré's song cycle composition; no other cycle shows such opulent invention yet highly organized cyclic unity. The later cycles appear, in relation to this, a trifle sparse until one becomes accustomed to their sonorities.

In La Chanson d'Ève, settings of ten poems by Charles Van Lerberghe, there is no unified narrative plan, nor were the songs composed in the sequence of publication. Furthermore, only two recurring motives appear; the first in songs 1, 4, and 9, and the second in songs 1, 4, 8, and 10. There is no final summary which brings the two motives together, nor is there key or meter return. No closely-knit key scheme is apparent.

The last three cycles — Le Jardin Clos,[169] Mirages, [170] and L'Horizon chimérique[171] — are groups of songs related only by a poetic and stylistic unity, as was Fauré's first cycle. He chose poetic cycles for the texts of the last cycles — namely, those of Charles Van Lerberghe, the Baroness de Brimont, and Jean de la Ville de Mirmont. He was assured thereby that each text would have poetic unity. The songs themselves are unrelated thematically and lack cyclic development. They rely upon a musical unity achieved through a homogeneous style. Actually in song literature there are more examples of this type of song cycle than of closely organized cycles. The song cycle played an extraordinarily important role in the works of Fauré, and his achievements in that form are unique in French vocal literature, but his works

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168. Gabriel Fauré, La Chanson d'Ève (Paris: Heugel, 1906-10).

169. Gabriel Fauré, Le Jardin clos (Paris: Durand, 1915).

170. Gabriel Fauré, Mirages (Paris: Durand, 1919).

171. Gabriel Fauré, L'Horizon chimérique (Paris: Durand, 1922).

remain relatively unknown.

Although no other French composer has been as preoccupied with the song cycle as Fauré, Claude Debussy wrote several groups of songs which are unified in musical style, primarily, and occasionally by the poetic theme. These include Chansons de Bilitis and Trois Ballades de François Villon. Similarly, Maurice Ravel's Don Quichotte à Dulcinée is loosely unified in the common character of the Don. Ravel's Shéhérazade is a romantic cycle on three poems by Tristan Klingsor for soprano with orchestral accompaniment. His Histoires Naturelles are settings of ironic animal poems of Jules Renard, and his Chansons Madécasses are settings of three Malagasy poems for voice, flute, cello, and piano. Although Darius Milhaud has several cycles, the most noteworthy twentieth-century song cycle composer in France is Francis Poulenc. His Tel Jour Telle Nuit, settings of surrealist verses by Paul Éluard, shows the influence of Schumann and Massenet in the cyclic return in the last song. Poulenc's loosely unified cycles include Chansons Villageoises, Chansons Gaillardes, Banalités, Le Travail de Peintre, and Le Bestiaire.

An early nineteenth-century English attempt to create song cycles in which music, poetry and art were to be united was Arthur Sullivan's The Window, or the Songs of the Wrens. Composed in 1871, the poetry for the eleven songs of the cycle was especially written by the poet-laureate Tennyson. The paintings were never completed, and the work is of the drawing-room style which was dominant then.

The nineteenth-century "song-cycle in England is said to have been firmly set awheel" by Liza Lehmann.[172] Her cycle In a Persian Garden, composed in 1896 for four solo voices and piano, approaches a cantata. Here settings of poems from Fitzgerald's translation of the Rubaiyat of Omar Khayyam made a relatively tardy imitation of the German song cycle with the return of the first theme in the last song. By this cycle and her many other song cycles — including In Memoriam (Tennyson), The Daisy-Chain, and More Daisies — she may be said "to have established a vogue for song cycles in England."[173] Nearly all of her cycles, however, are for two or four voices.

Like Liza Lehmann, Sir Arthur Somervell is noteworthy for his song cycles, of which Tennyson's Maud (1898) and Housman's A Shropshire Lad (1904) deserve mention. An unconventional touch in this last cycle comes in that the first song is recapitulated (first in the piano, then in the voice) in the next-to-the-last song of the cycle, not the last one. Among the Housman cycles which Vaughan Williams composed are On Wenlock Edge (1911), six songs for tenor with piano accompaniment and optional string quartet, and Along the Field (1954). Vaughan Williams' early cycles include Songs of Travel (1905-1907), two sets of three songs each to words by Robert Louis

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[172] Arthur Jacobs, "The British Isles," in A History of Song, ed. Denis Stevens (New York: W. W. Norton & Co., 1961), p. 157.

[173] Alexis Chitty, "Lehmann, Liza," Grove's Dictionary, 5th ed., V, 115-16.

Stevenson, and The House of Life (1903), six sonnets by Dante Gabriel Rossetti. Other cycles of songs from Housman's A Shropshire Lad were composed by George Butterworth, one in 1911 and one in 1912; by Ivor Gurney, The Western Playland (1926) and Ludlow and Teme (1923); John Ireland, The Land of Lost Content (1921) and We'll To the Woods No More (1928); E. J. Moeran, Ludlow Town (1920); and C. W. Orr, A Cycle of Songs (1934) and Five Songs (1925). One English critic, Ernest Newman, has observed that, despite all these settings, no English composer has captured the real mood of the poems.[174]

The most important English composer of song cycles is, in terms of quantity and quality, Benjamin Britten. The first cycle, Our Hunting Fathers, Opus 8 (1936), is described as a "Symphonic Cycle for High Voice and Orchestra."[175] This work consists of a Prologue, three songs, and an Epilogue. Devised by W. H. Auden, the cycle concerns man's relations with the animals. Musical unity is evident in the key relationships, the first and last sections being in the key of C minor while the three songs are in D major or minor. Further unity is provided by the motto theme, a major triad spread from the top, turning back to the minor third. There is unity in its style, that of uncomfortable, "highly artificial vocal music."[176] Britten treats five poems by W. H. Auden in the cycle, On This Island, Opus 11, in 1937, in a style reminiscent of Stravinsky. The British composer then sets Arthur Rimbaud's Les Illuminations, Opus 18 (1939), ten poems for high voice and strings, and Seven Sonnets of Michelangelo, Opus 22 (1940). In these works, as in all of Britten's cycles, the plan is very carefully designed in terms of "key sequence, style of vocal writing, rhythmic contrast, [and] the curve of speed and dynamics."[177] His now famous Serenade, Opus 31 (1943), is an arranged cycle which sets eight familiar poems for tenor, horn, and strings. Again using a Prologue and Epilogue -- for horn only -- there is a decided unity of musical style as well as unity of poetic theme, that of death and gloom. Whereas the Michelangelo Sonnets discussed love, the theme of The Holy Sonnets of John Donne, Opus 35 (1945), centers on death, also. The music is carefully arranged so that each song grows from the tonal center of the previous one. The key sequence begins in B minor and ends in B major. Another arranged cycle is Britten's A Charm of Lullabies, Opus 41 (1947). These five contrasting lullabies are unified in their subject matter and also in the more relaxed musical style and less extended vocal range. Britten's Winter Words, Opus 52 (1954), is unified primarily in the satire and

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[174] William White, "A. E. Housman and Music," Music & Letters XXIV (1943), 218.

[175] Benjamin Britten, Our Hunting Fathers (London: Boosey & Hawkes, 1936).

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176. Peter Pears, "The Vocal Music," in Benjamin Britten: A Commentary on His Works, ed. Donald Mitchell and Hans Keller (New York: Philosophical Library, 1952), p. 62.

177. Ibid., p. 67.

pessimism of Hardy's eight poems. Literary unity is also dominant in Britten's Songs from the Chinese, Opus 58 (1959), six short Chinese poems in translation by Arthur Waley. The motto for this cycle, written for voice and guitar, is suggested by the first song which warns against the "perils of public life, and by analogy, the grand gesture."[178] Contrasting emotions of joy and sadness are woven together throughout the cycle. His Nocturne, Opus 60 (1959), is an unbroken arranged cycle of eight songs by different poets. "Each poem is concerned with some aspect of sleep or dreams: this single thread of thought draws the separate verses together with a tenuous link in spite of sudden and extreme contrasts of mood and style."[179] His most recent cycle, Sechs Hölderlin-Fragmente, Opus 61, was composed in 1958 and published in 1962. The poetry is unified in Hölderlin's fusion of Greek and Christian ideals. There are no specific cyclic elements, but the music mirrors the sense of the words. Thus it can be seen that the typical Britten cycle is unified primarily by literary theme and musical style. That there will be more Britten cycles to come is to be expected for, to paraphrase Thurber, "Britten has cycles the way most people have symphonies."[180]

In America the song cycle makes an unusually early appearance in Richard Willis's Spring which consists of three songs -- "March," "April," and "May." The work was first published in The Musical World in 1859.[181] The simple songs are unified primarily by literary theme and closely related keys.[182] Literary unity is also the principal means of linking in John Alden Carpenter's exotic settings of Tagore in Gitanjali (1914) and of four Chinese poems in Water-Colors (1916).

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[178] Jeremy Noble, "Britten's 'Songs from the Chinese'," Tempo LII (1959), 25.

[179] Imogen Holst, "Britten's 'Nocturne'," Tempo L (1959), 14.

[180] Pears, p. 73.

The next generation of American composers produces many song cycles. Among these are Aaron Copland's superb Twelve Poems of Emily Dickinson (1951) and Samuel Barber's Mélodies Passagères, Opus 27 (1951) and Hermit Songs, Opus 29 (1953). Concerning Copland's cycle, the composer himself says, "The poems center about no single theme, but they treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related thematically, the seventh and twelfth. Nevertheless, the composer hopes that, in seeking a musical counterpart for the unique personality of the poet, he has given the songs, taken together, the aspect of a song cycle."[183] Barber's first cycle on five poems in French by Rainer Maria Rilke, shows poetic unity in the transitory nature of all things. There is no thematic borrowing but each song follows in a logical related key, and the key of the first song returns in the last song. Further unity is provided by the similar structure of each song; the principal material is introduced in the first measure of each song. Barber's Hermit Songs are settings of ten poems translated from anonymous Irish texts of monks and scholars of the eighth to thirteenth centuries. The poems make droll observations of "the simple life these men led, close to nature, to animals and to God."[184] Although the first and last songs have similar melodic contours and the keys are closely related, the musical unity is primarily that of style and motivic development within each individual song. A younger contemporary of Copland and Barber, who has written song cycles, is Ned Rorem. His cycle of Robert Herrick songs, Flight for Heaven, shows the influence of Schumann in the importance given to the piano in the modulatory introductions and postludes as well as the piano interlude (part IX). Leonard Bernstein in his two cycles, La Bonne Cuisine (1949) and I Hate Music! (1943), has fused the idioms of serious concert music with those of musical comedy. Among the American composers who have adopted the atonal or dodecaphonic technique for song cycles are Ellis B. Kohs and Milton Babbitt. An interesting recent song cycle, not yet published, is

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[181] Richard Willis, Spring, in The Musical World XXII (1859), [pages unnumbered].

[182] William Treat Upton, Art-Song in America, a Study in the Development of American Music (Boston: Oliver Ditson Co., 1930), p. 47.

[183] Aaron Copland, Twelve Poems of Emily Dickinson (New York: Boosey & Hawkes, 1951), Preface.

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[184] Samuel Barber, Collected Songs (New York: G. Schirmer, 1955), p. 74.

Ezra Laderman's setting of eight poems by Archibald MacLeish, Songs for Eve.[185] The contemporary American song cycle is a genre which is very much alive, just as is the solo cycle in other countries.

Conclusions and Implications

This historical survey of the most important and influential song cycles has shown that the genre is anything but a rigid, stereotyped one. The composers and writers on music have designated a wide spread of song groups — from the most highly organized, in terms of music and text, to the most loosely arranged — to be of cyclic construction. The examination of about three thousand cycles, from which 428 were selected for the annotated bibliography and an additional 442 were entered in a separate checklist, has revealed that the term song cycle has not been restricted to those groups of songs which belonged together from both musical and textual points of view. In general, the trend has been from the song cycle which has been created by the composer from an already existing lyric cycle to the song cycle which has been arranged around a common literary theme, either lyrical or narrative. Of the approximately eight hundred cycles included in the bibliography of this curriculum guide, about one-fourth of them have been written in the last twenty years, and about the same number — but not necessarily the same cycles — have been arranged from several poetic sources. The poets whose works have been used for a complete cycle total 366. Except for cycles by Müller, Heine, George, Housman, Morgenstern, and Rilke, there are few lyric cycles represented among the works selected by the 378 composers, the largest number of whom are American (94), German (83), British (63), and French (49).

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[185] Recital Program for Judith Raskin, The Metropolitan Museum of Art, New York, October 9, 1964.

Regardless of the nature of the textual relationship the songs must be related to each other before the group can be considered as a song cycle. Although various techniques for musical linking have been used, generally most cycles consist of several independent but related songs which were designed to be sung consecutively. The annotations for the 428 cycles list, incidentally, a total of 2614 individual songs. Within each cycle, a unity of musical style prevails which tends to strengthen the relationships among the songs, but this style might vary from the most simple romantic to the relatively abstract and complex dodecaphonic. Within each cycle, the performing medium remains constant, but among all the cycles there is a wide divergence. Over 220 have accompaniment for orchestra, instrumental ensemble, or solo instruments other than piano. Regardless of the varying forms within the genre, the individual song cycle tends to show unity in key relationships, in the speaker or point of view of the poetry, and in the performing medium and performance; but the endless appeal of the song cycle undoubtedly rests on the basic aesthetic principle of unity in variety.

Chapter III

SELECTED ANNOTATED SOLO SONG CYCLES

Abbado, Marcello.
Quindici poesie Tang, per voce di mezzosoprano, flauto, oboe, violoncello e pianoforte.
Milano: Edizioni Suvini Zerboni, 1962.

1. Turkestan (C'en Tao).
2. Poesia per musica, scritta presso una fortezza di confine.
3. Veglia nel palazzo imperiale.
4. Poesia scritta per musica (Ming Kiao).
5. Canzone del Kan-su (Wang Han).
6. Canzone per musica.
7. Nel palazzo imperiale.

Medium: mezzo-soprano and four instruments--flute, oboe, violoncello, and piano. Range: g- a' (c' - c"). Italian text. Duration: 21 minutes. Texture: atonal dissonance with use of a tone row as material for each stanza. Cyclic unity: Oriental poems on a common subject; musically unified by row technique. Evaluation: very difficult; most suitable for graduate college level.

Adler, Samuel.
Four Poems of James Stephens.
New York: Oxford University Press, 1963.

1. The Wind.
2. Chill of the Eve.
3. The Piper.
4. And It Was Stormy Weather.

Medium: voice (high) and piano. Range: e' - b-flat" (a' - e"). English text. Duration: 6 minutes. Texture: some counterpoint; atonal, but a slight tendency toward tonal center in some songs. Cyclic unity: poetic unity; logical key sequence using progressive tonality. Evaluation: well-written for voice; difficult; upper level college recitals.

Alfano, Franco.
Sette Liriche.
Milano: Edizioni Curci, 1947.

1.. Si addensano le nubi (R. Tagore).
2. Venne e mi sedette accanto (Tagore).
3. Scendesti dal tuo trono (Tagore).
4. Se taci (Tagore).
5. Non so (Tagore).
6. Non hai udito i suoi passi (Tagore).
7. La notte e l'anima (Rilke-Errante).

Medium: medium voice and piano. Range: b-flat - a-flat" (e' - e"). Italian translations of poems by Rabindranath Tagore. Duration: 20 minutes. Texture: late Romantic song style with tremolos, arpeggios, and with conventional harmonies; some dissonances. Cyclic unity: poetic unity unified in musical style. Evaluation: moderate difficulty; vocal writing inspired by operatic styles; upper level college.

Andreae, Volkmar.
Li-Tai-Pe, acht chinesische Gesänge, Op. 37. (Nachdichtungen v. Klabund).
Zürich: Hug & Co., 1931.

1. Das Lied vom Kummer: Der Wirt hat Wein.
2. Wanderer in der Herberge: Ich erwache leight geblendet.
3. Der Fischer im Frühling: Die Erde trank den Schnee.
4. Am Ufer des Yo-Yeh: Zwischen hohem Schilf in zierlichen Böten.
5. Sischy: Lotosblüten wehen an die Balustrade.
6. Der Tanz auf der Wolke: Als ich zu meiner Yadeflöte sang.
7. Abschied: Das gestern, das mich flieht.
8. Der Silberreiher: Im Herbst kreist einsam überm grauen Weiher.

Medium: tenor and orchestra (piano-vocal score). Range: d' - a" (f' - f"). German translations from the Chinese poems of Li-Tai-Pe by Klabund. (cf. Mahler's settings of Bethge's translations in Das Lied von der Erde). Duration: 18 minutes. Texture: homophonic with chromatic modulatory harmonies influenced by Wagner and Mahler. Cyclic unity: poems of court life and love-making unified by both poetry and musical style. Evaluation: difficult; somewhat anachronistic; leans on Mahler's earlier work.

Andriessen, Hendrik.
Miroir de Peine, cinq petits poèmes de Henri Ghéon, pour chant et orchestre à cordes (1923).
Amsterdam: Donemus, 1947.

[Originally published, Utrecht, Holland: J. R. van Rossum, 1933, for voice and organ.]

1. Agonie au jardin.
2. Flagellation.
3. Couronnement d'epines.
4. Portement de croix
5. Cruxifixion.

Medium: soprano and string orchestra (originally organ). Range: c#' - f#" (a - e). French text. Duration: 10 minutes. Texture: homophonic with some dissonances. Cyclic unity: Crucifixion story in appropriate setting. Evaluation: moderate difficulty; well-written for voice. Welcome addition to sacred repertory. Upper level college.

Antheil, George.
Five Songs 1919-1920, after Adelaide Crapsey.
New York: Cos Cob Press, 1934; agents, Boosey & Hawkes.

1. November Night.
2. Triad.
3. Suzanna and the Elders.
4. Fate Defied.
5. The Warning.

Medium: high voice and piano. Range: c' - b" (a' - e"). English text only. Duration: 4½ minutes. Texture: homophonic writing in an atonal-polytonal idiom. Cyclic unity: each follows logically and none can stand alone as separate song. Poetry and music mirror detachment from reality. Evaluation: fine recital songs for upper level college.

Apostel, Hans Erich.
Fünf Lieder, Op. 22. Verse von R. Felmayer.
Wien: Universal-Edition, 1954.

1. In den blassen Abend.
2. Wie gleicht ihr euch.
3. Nächtlicher Lichter.
4. Wie die bunten Lampione.
5. Nun die Sonne.

Medium: medium voice and instruments (flute, B-flat clarinet, bassoon). Range: d-flat' - g" (f' - f"). German only. Duration: 10 minutes. Texture: atonal; vocal line, often scalar but with appoggiaturas. Wide intervals. Cyclic Unity: poetic — night scene, quiet thought, love; motivic. Evaluation: vocally and instrumentally difficult; for an experienced singer. Five copies needed for performance.

Arenski, Anton.
Erinnerung. Suite für Stimmen mit Orchester oder Klavierbegleitung.
Worte von Shelley-Balmont, Op. 71.
Moskau: P. Jurgenson, ca. 1896.

1. Drei Tage reich an Licht.
2. Es schlaft am Meer der Föhrenwald.
3. Die Baume stehen eng geschmiegt.
4. Welch' tiefe Ruh!
5. So standen wir im Föhrenhain.

Medium: voice and orchestra (or piano accompaniment). Range: c' - a" (e' - e"). Russian text, with German translation by G. Lowenthal. Duration: 20 minutes. Texture: homophonic, in 19th-century Romantic style with much repeated chord accompanimental figures. Cyclic unity: fifth song uses material of first song with modification to fit length of poetic lines; also key return. Evaluation: interesting music; average difficulty. Poetry is a Russian translation of Shelley poetry.

Arrieu, Claude.
Chansons de Philippe Soupault.
Paris: Amphion, 1964.

1. Chanson du Rémouleur.
2. Pour la Liberté.
3. Ah bien c'est du joli.
4. Funèbre.
5. Dame de Coeur.

Medium: medium voice and piano. Range: c#' - g" (d' - d"). Rrench text only. Duration: 4 minutes. Texture: gay contemporary style of Les Six; homophonic. Cyclic unity: poetic theme of life's frivolity and overall musical style. Evaluation: moderate difficulty; clever, light-hearted songs; require skilled pianist; fine recital material; upper level college.

Aubert, Louis.
Crépuscules d'Automne (1908). Six poèmes pour chant et piano.
Paris: A. Durand & Fils, 1909.

1. Prélude (A. Ferdinand Hérold).
2. Grisaille (Robert Catteau).
3. Silence (Albert Samain).
4. L'Ame errante (Albert Samain).
5. Brodeuses (Camille Mauclair).
6. Feuilles sur l'eau (R. Vivien).

Medium: medium voice and piano. Range: c' - g" (d' - d"). French text only. Duration: 18 minutes. Texture: homophonic Romantic style of Fauré and Duparc, with only transient excursions from main tonality. Cyclic unity: an arranged cycle; successive songs lead from one from the other musically; common poetic theme: autumn twilight. Evaluation: easy to moderately difficult; a suitable introduction to early French art song literature; lower level college.

Aubert, Louis.
Rimes tendres (Armand Silvestre), Op. 4 [1898].
Paris: A. Durand & Fils, n.d. (1909).

1. Quand à tes genoux.
2. Si de mon premier rêve.
3. Souvent de nos biens le meilleur.

[Also available in the collection: Douze Chants, Durand, 1909, with English translations by Nita Cox.]

Medium: medium voice and piano. Range: d#' - f#" (f#' - d#"). French text with English translations. Duration: 5 minutes. Texture: traditional Romantic songs, very melodic, simple accompaniments. Cyclic unity: poetic unity; return of thematic from first song in the last. Evaluation: songs showing Fauré's influence; carefully constructed with due attention to text. Ideal teaching material for the young student. Lower level college.

Auric, Georges.
Six Poèmes de Paul Éluard.
Paris: Heugel, 1948.

1. Je te l'ai dit.
2. Mon amour.
3. Elle se penche sur moi.
4. Le front aux vitres.
5. On ne peut me connaitre.
6. Tout disparut.

Medium: medium voice (baritone) and piano. Range: b-flat - f" (d' - d"). French text only. Duration: 8 minutes. Texture: homophonic with traditional harmonic patterns; some dissonance. Cyclic unity: poetic--poet's thoughts on his beloved when they are parted; no actual musical recall; some chord sequences are reminiscent of those in earlier ones, e.g. first and last songs. Original key returns in last song. Evaluation: moderately difficult; some rapid diction. upper level college.

Auric, Georges.
Trois Caprices. (Poésies de Théodore de Banville).
Paris: Heugel, 1928.

1. Fête Galante.
2. Les Bergers.
3. Parade.

Medium: medium voice and piano. Range: c' - f" (e' - d"). French text only. Duration: 7 minutes. Texture: homophonic with mild dissonances. Cyclic unity: general musical style; poetic unity. Evaluation: songs in the contemporary idiom; moderately difficult; upper level college.

Auric, Georges.
Trois Poèmes de Léon-Paul Fargue. (1940).
Paris: Max Eschig, 1951.

1. Nuit blanche.
2. Enfance.
3. Regrets.

Medium: medium voice and piano. Range: d' - f#" (g' -d"). French text only. Duration: 6 minutes. Texture: homophonic; some dissonance. Cyclic unity: poetic unity; close key relations; general musical style. Evaluation: interesting songs in modern French idiom; moderately difficult; upper level college.

Auric, Georges.
Trois Poèmes de Max Jacob (1946).
Paris: Heugel, 1948.

1. Lord Bolingbroke.
2. Pour demain soir.
3. Il se peut qu'un rêve étrange.

Medium: medium voice and piano. Range: c#' - f#" (e' - e"). French text only. Duration: 8 minutes. Texture: homophonic with mild dissonances. Cyclic unity: general musical style; poetic unity--very nonchalant attitude. Evaluation: interesting songs in modern idiom; some rapid articulation required; moderately difficult; upper level college.

Babbitt, Milton.
Du. Song cycle for Soprano and piano. (August Stramm).
New York: Boelke-Bomart, 1957.

1. Wiedersehen.
2. Wankelmut.
3. Begegnung.
4. Verzweifelt.
5. Allmacht.
6. Traum.
7. Schwermut.

Medium: soprano and piano. Range: b-flat - c'" (same). Duration: 6 minutes. German text only. Texture: twelve-tone; a tone row for each song using mirror technique; pointillism in both piano and voice; at times dense. Cyclic unity: mainly through row technique; poetic unity — loved one leaves, lover praises her attributes, she returns, a death cry. Evaluation: difficult music; singer should have good sense of relative pitch; a noteworthy contribution to the genre.

Babin, Victor.
Beloved Stranger; eleven love songs for low voice. (Witter Bynner).
London: Augener, Ltd., 1950.

1. The Wave.
2. Dream.
3. The Wall.
4. Lightning.
5. Cherry-Blossoms.
6. Singing.
7. The Boatman.
8. Tree-Toads.
9. Dusk.
10. The Crown.
11. Lament.

Medium: low voice (baritone) and piano. Range: A-flat - f-sharp' (c - d'). English text only. Duration: 15 minutes. Texture: homophonic; virtuosic piano accompaniment. Cyclic unity: poetic unity achieved by narrative of beloved who returns home a stranger; most of work is through-composed. Evaluation: medium difficulty; well-written but from technical point of view; lyric; good recital material.

Badings, Henk (Hendrik Herman).
Drei Lieder (1932), nach Gedichten von R. M. Rilke.
Amsterdam: Donemus, 1949.

1. Das arme Kind.
2. Es ist lang.
3. Das Marchen von der Wolke.

Medium: medium voice and piano (baritone). Range: A# - g' (d - e'). German only. Duration: 4 minutes. Texture: homophonic with some dissonance; parts are atonal. Cyclic unity: love poems of boy to a girl. Evaluation: difficult, both rhythmically and tonally; interesting use of irregular meters. Upper level college.

Barab, Seymour.
Songs of Perfect Propriety, from the Portable Dorothy Parker.
London: Boosey & Hawkes, 1959.

1. Song of Perfect Propriety.
2. Now at Liberty.
3. Ultimatum.
4. Renunciation.
5. Inventory.
6. Social Note.
7. A Very Short Song.
8. One Perfect Rose.
9. Wisdom.
10. Men.
11. Lullaby.
12. Comment.

Medium: medium voice and piano (instrumental accompaniment available: flute, clarinet, bassoon, trumpet and piano). Range: a - f" (d' - d"). English text only. Duration: 20 minutes. Texture: modern idiom--chord clusters, ostinatos, bi-tonal passages; shifting tonal centers. Cyclic unity: satirical parodies on contemporary life; an arranged cycle. Evaluation: moderately easy; clever fun songs; upper level college.

Barber, Samuel.
Hermit Songs; to poems translated by Sean O'Faolain from anonymous
Irish Texts, Op. 29.
New York: G. Schirmer, 1954.

1. At Saint Patrick's purgatory.
2. Church bell at night
3. St. Ita's vision.
4. The heavenly banquet.
5. The crucifixion.
6. Sea-snatch.
7. Promiscuity.
8. The monk and his cat.
9. The praises of God.
10. The desire for hermitage.

Medium: high voice and piano. Range: c' - b-flat"' (f' - f"). English text only. Duration: 18 minutes. Texture: traditional harmony but with dissonances; irregular rhythmic patterns; irregular phrases tend to blur metric scheme. Cyclic unity: no thematic recurrence; poetic unity mainly through common source of text which shows moments in the daily lives of monks and friars; an arranged cycle. Evaluation: not easy; fine for introducing a singer to dissonance and modern vocal idiom; has difficult sections; vocal line is independent most of the time.

Barber, Samuel.
Mélodies Passagères. (Rainer Maria Rilke). Opus 27.
New York: G. Schirmer, 1952.

1. Puisque tout passe.
2. Un cygne.
3. Tombeau dans un parc.
4. Le clocher chante.
5. Depart.

Medium: voice and piano. Range: d' - b-flat" (g' - e"). English translation; French text originally. Duration: 7½ minutes. Texture: homophonic, but with contrapuntal figurations; arpeggiated chords. Cyclic unity: poetic unity: life compared to a passing melody; no thematic borrowing but keys are related. Evaluation: Fine songs; difficult; demands good vocal control of high register. Recital songs.

Baur, Jürg.
Herz stirb oder singe. Vier Lieder nach Gedichten von J. R. Jimenez.
Frankfort: Litolff; New York: Peters Edition, 1961.

1. Epigramm.
2. Der Rosenstock.
3. Der kleine grüne Vogel.
4. Das andere Ufer.

Medium: high voice (tenor) and piano. Range: B - b-flat' (E - e'). German text only. Duration: 10 minutes. Texture: expressionistic compositional techniques; sequential patterns; several songs tend toward a waltz. Cyclic unity: repetition of first song as coda to the cycle. Evaluation: Juan Ramóne Jiménez poetry translated into German by Hans Leopold Davi. Tessitura in several songs high. Singer must have good dramatic as well as lyric control. Upper level college.

Baur, Jürg.
Vom Tiefinnern Sang. Vier Lieder nach Gedichten von Federico Garcia Lorca.
Frankfurt: Litolff; New York: Peters, 1959.

1. Glocke.
2. Lola.
3. Ay.
4. Carmen.

Medium: medium voice (mezzo-soprano) and piano. Range: a - g" (d' - c'). German text only, a translation from the Spanish by Enrique Beck. Duration: 6 minutes. Texture: atonal with counterpuntal devices and ostinatos. Accompaniment occasionally doubles the vocal line. ABA form used. Cyclic unity: common theme of Spanish life--church bells, people, beauty of nature. Evaluation: difficult; requires accomplished pianist; advanced harmonic style demands singer of some background. Upper level college.

Bax, Arnold Edward Trevor.
A Celtic Song-cycle. (Fiona MacLeod).
London: C. Avison, 1906.

1. Eilidh my Fawn.
2. Closing Doors.
3. Thy dark eyes to mine.
4. A Celtic Lullaby.
5. At the last.

Medium: voice and piano (baritone). Range: B-flat - b-flat' (e - e'). English text with Irish dialect. Duration: 10 minutes. Texture: homophonic with modal harmonies. Cyclic unity: poetic narrative of love and death. Evaluation: moderate difficulty.

Beeson, Jack.
Five Songs. (Francis Quarles).
New York: Peer International Corporation, 1954.

1. On a Spiritual Fever.
2. A Good Night.
3. On the World.
4. Epigram.
5. On Death.

Medium: voice and piano. Range: c' - g" (f' - d"). English. Duration: 7 minutes. Texture: some contrapuntal sections, but mainly homophonic; atonal. Cyclic unity: poetry is religiously oriented; no obvious musical unifying devices. Evaluation: difficult; singer needs a good sense of relative pitch; fresh contemporary idiom.

Beethoven, Ludwig van.
An die ferne Geliebte, Op. 98. (Alois Jeitteles).
New York: G. Schirmer, 1902.

1. Auf dem Hügel.
2. Wo die Berge.
3. Leichte Segler.
4. Diese Wolken.
5. Es kehret der Maien.
6. Nimm sie hin denn.

Medium: voice and piano. Range: e-flat' - g" (f' - f"). German text originally; English translation. Duration: 13 minutes. Cyclic unity: See Chapter II, pp. 35-39. Evaluation: excellent recital material; moderate difficulty.

Berg, Alban.
Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg.
Op. 4. /piano-vocal score/.
Wien: Universal Edition, 1953.

1. Seele, wie bist du schöner.
2. Sahst du nach dem Gewitterregen.
3. Über die Grenzen des All.
4. Nichts ist gekommen.
5. Hier ist Friede.

Medium: voice and orchestra (soprano). Range: b-flat - b" (e' - e"). German text only. Duration: 10 minutes. Texture: atonal, with foreshadow of 12-tone technique. Cyclic unity: texts provide a minimum; same musical style throughout. Evaluation: very difficult; singer needs wide vocal range and good sense of relative pitch to cope with the disjunct vocal line. Graduate college level.

Berg, Alban.
Vier Lieder nach Gedichten von Hebbel und Mombert, Op. 2.
Wien: Universal Edition, 1928; revised, 1951.

Drei Lieder aus "Der Glühende" von Alfred Mombert
1. Schlafend trägt man mich in mein Heimatland, Op. 2, No. 2.
2. Nun ich der Riesen Stärksten überwand, Op. 2, No. 3.
3. Warm die Lüfte, es spriesst Gras, Op. 2, No. 4.

Medium: female voice and piano. Range a - g" (f' - d"). German text only. Duration: 4 minutes. Texture: polytonal, expressionistic. Cyclic unity: woman laments her departed lover. (Op. 2, No.1 has no connection with the other songs.) Evaluation: Difficult songs requiring accomplished and sensitive interpreters. Graduate college level.

Berkeley, Lennox.
Autumn's Legacy, Op. 58.
London: J. W. Chester Ltd., 1963.

1. The Mighty Thoughts of an Old World (T. Lovell Beddoes).
2. All Night a Wind of Music (Beddoes).
3. Lesbos (Lawrence Durrell).
4. Tonight the Winds Begin to Rise (Tennyson).
5. Hurrahing in Harvest (Gerard Manley Hopkins).
6. Rich Days (W. H. Davies).
7. When We Were Idlers With the Loitering Rills (Hartley Coleridge).

Medium: high voice (tenor) and piano. Range: c' - b-flat' (g - g'). English text only. Duration: 13 minutes. Texture: expressionistic-atonal idiom; brilliant piano passages; dramatic vocal part. Cyclic unity: thematic unity in the poetry and musical style. An arranged cycle text. Evaluation: difficult; vocally demanding; demands accomplished pianist. Good recital material for graduate college.

Berkeley, Lennox.
Five Poems of W. H. Auden, Op. 53.
London: J. & W. Chester Ltd., 1960.

1. Lauds: Among the leaves the small birds sing.
2. O lurcherloving collier.
3. What 's in your mind, my dove.
4. Eyes look into the well.
5. Carry her over the water.

Medium: medium voice and piano. Range: c' - g" (e' - e"). English text only. Duration: 8 minutes. Texture: mainly homophonic, with considerable use of hemiola in a prevailing 6/8 meter, especially in the first song. Cyclic unity: loosely connected poets dealing with a miner's thoughts toward his beloved and vice versa. Logical key progressions in the group. An arranged cycle of poems. Evaluation: moderately difficult; in contemporary idiom with voice as an independent part; interesting songs. Upper level college.

Berkeley, Lennox.
Five Songs (Walter De La Mare) (1946).
London: J. & W. Chester Ltd., 1948.

1. The Horseman.
2. Mistletoe.
3. Poor Henry.
4. The Song of the Soldiers.
5. Silver.

Medium: medium voice and piano. Range: c' - a-flat" (d' - d"). English text only. Duration:. 6 minutes. Texture: homophonic with sequential patterns and ostinatos. Cyclic unity: mainly through poems of children. Music has suitable contrasts. Evaluation: easy to moderately difficult; interesting and entertaining songs in a modern idiom. Very useful for lower and upper level college.

Berkeley, Lennox.
Four Poems by St. Teresa of Avila, Op. 27, for contralto and string orchestra.
London: J. & W. Chester Ltd., 1949.

1. If, Lord, Thy love for me is strong.
2. Shepherd, shepherd, hark that calling!
3. Let mine eyes see Thee.
4. Today a shepherd and our kin.

Medium: contralto and string orchestra (42221). Range: a-flat - f#" (d' - d"). English text only. Duration: 12 minutes. Texture: mainly homophonic writing with some bi-tonality; bass ostinatos. Cyclic unity: sacred poetry on birth of Jesus; no musical recall. English translations from original Latin by Arthur Symons. Evaluation: sensitive settings of these sacred texts; vocal line lies low in a few songs; for upper level college.

Berkeley, Lennox.
Three Greek Songs, Op. 38. English translations by F. A. Wright.
London: J. & W. Chester Ltd., 1953.

1. Epitaph of Timas (Sappho).
2. Spring Song (Antipater).
3. To Aster (Plato).

Medium: medium voice and piano. Range: c#' - f" (f' - d-flat"). English text, translations from Greek poems. Duration: 4½ minutes. Texture: homophonic using expressionistic harmonic structures. Cyclic unity: songs loosely connected in poetic content, but musically contrasting. Evaluation: moderate difficulty; interesting songs in modern idiom; upper level college.

Berlioz, Hector.
Les Nuits d'Été, Op. 7. (Théophile Gautier).
Paris: Catelin, 1841; New York: International Music Co., 1956.

1. Villanelle.
2. Le Spectre de la rose.
3. Sur les lagunes.
4. Absence.
5. Au cimetière.
6. L'Île inconnue.

Medium: high voice and piano (also available in low keys); also available with orchestral accompaniment by the composer. Range: e' - a" (g' - f"). Duration: 12 minutes. Texture: homophonic; repeated chord symmetry of French romances. Cyclic unity: no real poetic unity, although the texts are related generally to the sense of the title. Evaluation: moderately difficult; most suitable for high voice (soprano); a typical early 19th-century French art song; most effective in original language with piano accompaniment. American edition has good literal translation.

Bernstein, Leonard.
La Bonne Cuisine; four recipes from Dumont's [cookbook]. (Emile Dumont).
New York: Amberson Enterprises, Inc., 1949. [G. Schirmer]

1. Plum-pudding.
2. Queues de boeuf.
3. Tavouk guenunksis.
4. Civet à toute vitesse.

Medium: voice and piano. Range: b - b" (e' - f"). French text with English translations by composer. Texture: homophonic, but with added dissonance of contemporary idiom; each song developed from a basic motive or fragment. Cyclic unity: text provides unity; general style acts as unifier. Evaluation: clever songs, most suitable for encores; moderately difficult.

Bernstein, Leonard.
I hate music! A cycle of five kid songs.
New York: M. Witmark, 1943.

1. My mother says that babies come in bottles.
2. Jupiter has seven moons.
3. I hate music.
4. A big Indian and a little Indian.
5. I just found out today.

Medium: voice and piano. Range: c' - a" (e' - e"). Duration: about 5 minutes. Texture: homophonic with added note chords, mild dissonance; contemporary idiom. Cyclic unity: no musical elements; text provides unity. Evaluation: clever, humorous encore songs which are not to be sung by adults in imitation of children but rather in a straightforward manner. Composer probably wrote the text. Moderately difficult to easy.

Bezanson, Philip Thomas.
Songs of Innocence. Poems by William Blake.
New York: American Composers Alliance, 1962.

1. The Piper.
2. The Echoing Green.
3. The Lamb.
4. Laughing Song.
5. Nurse's Song.
6. Night.

Medium: voice and chamber orchestra; also with piano reduction by the composer. Range: c' - a-flat" (f' - f"). English text only. Duration: about 7 minutes. Texture: tonal, but with vocal line showing modal influence; homophonic passages. Cyclic unity: poems have related theme. Songs have common musical style. Evaluation: moderately difficult, but requires independence on part of singer due to shifting tonal centers. Vocal line is very singable.

Bezanson, Philip Thomas.
The Word of Love. A song cycle. Text by Paul Engle.
New York: Composers Alliance, 1962.

1. Robber.
2. Cornered.
3. Night Scene.
4. Grass.
5. Fight.
6. City.
7. Felon.

Medium: voice and piano. Range: c' - b-flat" (a' - f"). English text. Duration: about 10 minutes. Texture: homophonic, but with added note dissonance, canonic devices applied to accompaniment; tonal centers not always stable. Cyclic unity: poetry has unity of a sort; musical unity is mainly in style, although motivic fragments appear to be used throughout. Evaluation: interesting cycle in contemporary idiom; singer must be able to sustain an independent part without support from the accompaniment. Well written cycle.

Bliss, Arthur.
The Ballads of the Four Seasons. From the poems of Li Po.
London: Novello, [1924].

1. Spring.
2. Summer.
3. Autumn.
4. Winter.

Medium: voice and piano. Range: b-flat - a" (f' - f"). English only. Duration: 8 minutes. Texture: homophonic, with mild dissonance; impressionistic. Cyclic unity: unity of subject matter; slight musical unity by use of pentatonic-scale fragments. Evaluation: easy; early 20th-century style with added dissonance. Vocal line is quite singable.

Bliss, Arthur.
A Knot of Riddles. Text translated from the Old English of the Exeter Book.
London: Novello, 1964.

1. Fish in River.
2. Swallows.
3. An Oyster.
4. A Weather Cock.
5. A Bookworm.
6. A Cross of Wood.
7. Sun and Moon.

Medium: baritone and eleven instruments; also piano-vocal score. Range: A - g' (e - c'). English text only. Duration: about 8 minutes. Texture: homophonic; some suggestion of Mahler. Cyclic unity: the text has a common subject. Music seems motivically oriented. Evaluation: interesting music; recital material; moderately difficult.

Boulanger, Lili.
Clairières dans le Ciel. (Francis Jammes).
Milan: Ricordi, 1919.

1. Elle était descendue.
2. Elle est gravement gaie.
3. Parfois, je suis triste.
4. Un poète disait.
5. Au pied de mon lit.
6. Si tout ceci n'est.
7. Nous nous aimerons tant.
8. Vous m'avez regardé avec toute.
9. Les lilas qui avaient fleuri.
10. Deux ancolies.
11. Par ce que j'ai souffert.
12. Je garde un médaille d'elle.
13. Demain fern un an.

Medium: voice and piano. Range: d' - a" (e' - f"). French. Duration: 20 minutes. Texture: homophonic. Cyclic unity: true cycle, with return at the end. Evaluation: excellent setting of French; interesting.

Boulez, Pierre.
Le Marteau sans Maître, d'après textes de Réné Char, pour voix d'alto et six instruments. Partitur.
Wien: Universal Edition, 1954

1. Avant "l'artisanant furieux" (instruments).
2. Commentaire I de "bourreaux de solitude" (instruments).
3. "L'artisanant furieux" (voice and flute).
4. Commentaire II de "bourreaux de solitude" (instruments).
5. "Bel edifice et les pressentiments" (voice and instruments).
6. Apres "l'artisanant furieux" (instruments).
7. "Bourreaux de solitude" (voice and instruments).
8. Commentaire III de "bourreaux de solitude" (instruments)
9. "Bel edifice et les pressentiments" double (voice and instruments).

Medium: voice (alto) and six instruments: flute, marimba, vibraphone, percussion, guitar, and viola. Range: f - f#" (c' - d"). French text only. Duration: 35 minutes. Texture: complex counterpuntal structures; wide interval skips; pointillistic orchestration; post-12-tone technique. Cyclic unity: last song (#9) is repetition of text of #5 with new musical organization; instrumental interludes are musical commentaries of the poems. Evaluation: very difficult; one of the landmarks of contemporary avant-garde music; requires much study for an effective performance.

Brahms, Johannes.
Fünf Ophelia-Lieder (1873). Texte aus W. Shakespeares "Hamlet". Übers. von August Wilhelm von Schlegel und Ludwig Tieck.
Wien: Schoenborn-Verlag, 1960; Wiesbaden: Breitkopf & Härtel, 1961.

1. Wie erkenn' ich dein Treu Lieb.
2. Sein Leichenhemd weiss wie Schnee zu sehn.
3. Auf morgen ist Sankt Valentins Tag.
4. Sie trugen ihn auf der Bahre Bloss.
5. Und kommt er nicht mehr zurück?

Medium: soprano and piano. Range: b - d" (d' - d"). German translation of Shakespeare 's poems, and also an English text. Duration: 3½ minutes. Texture: simple homophonic folk style. Cyclic unity: all poems sung by Ophelia in the play and bear the psychologic mark of her character. Songs intended to be used in the play. Evaluation: easy; these settings could be used in English but seem more musical in the German translations. Upper or lower level college.

Brahms, Johannes.
Fünfzehn Romanzen aus Tiecks Magelone, Op. 33.
Berlin: Simrock, 1865; 1868-69; reprinted, Leipzig: C. F. Peters, n.d.

1. Keinen hat es noch gereut.
2. Traun! Bogen und Pfeil sing.
3. Sind es Schmerzen.
4. Liebe kam aus fernen Landen.
5. So willst du des Armen.
6. Wie soll ich die Freude.
7. War es dir, dem diese Lippen.
8. Wir müssen uns trennen.
9. Ruhe, Süssliebchen.
10. So tönet denn, schaumende Wellen.
11. Wie schnell verschwindet.
12. Muss es eine Trennung.
13. Beliebter, wo zaudert.
14. Wie froh und frisch mein Sinn.
15. Treue Liebe dauert.

Medium: voice and piano. Range: d' - a-flat" (e-flat' - e-flat"). German text; English translation by Henry S. Drinker available separately. Duration: 45 minutes. Texture: homophonic. See discussion in Chapter II. Cyclic unity: See discussion in Chapter II. Evaluation: difficult; length of work makes a complete performance rare.

Brahms, Johannes.
Neun Lieder, Op. 32 (1864).
Berlin: Simrock, 1864; reprinted, C. F. Peters, n.d.

1. Wie rafft ich mich auf in der Nacht (August von Platen).
2. Nicht mehr zu dir zu gehen (G. F. Daumer).
3. Ich schleich' umher betrübt und stumm (Platen).
4. Der Strom, der neben mir verrauschte (Platen).
5. Wehe, so willst du mich wieder (Platen).
6. Du sprichst, dass ich mich täuschte (Platen).
7. Bitteres zu sagen (Daumer, after Hafiz).
8. So stehn wir (Daumer, after Hafiz).
9. Wie bist du, meine Königin (Daumer, after Hafiz).

Medium: voice and piano. Range: c - g' (e - e'). German text, with English translations available separately by Henry S. Drinker. Duration: 15 minutes. Texture: homophonic with passages in imitation between voice and accompaniment and within the accompaniment. Cyclic unity: point of view of the distraught young man in love; musical links between songs mostly in short motivic elements. Evaluation: an arranged cycle; interpretatively complex for both singer and pianist; difficult; upper level college.

Brahms, Johannes.
Vier Ernste Gesänge, Op. 121.
Berlin: N. Simrock, 1896.

1. Denn es gehet dem Menschen wie dem Vieh (Ecclesiastes III).
2. Ich wandte mich und sahe an (Ecclesiastes IV).
3. O Tod, O Tod, wie bitter (Ecclesiastes XLI).
4. Wenn ich mit Menschen und mit Engelszungen redete (I Corinthians 13).

Medium: bass and piano. [An orchestration of the accompaniment by Malcolm Sargent exists.] Range: A - f' (d - d'). Text from German Bible. Duration: ca. 20 minutes. Texture: homophonic with counterpuntal passages. Cyclic unity: all songs deal with the imminence of death; music matches the introspection of the texts. Evaluation: depth of feeling required for effective interpretation; difficult; graduate college level.

Brahms, Johannes.
Zigeunerlieder, Op. 103. (Gipsy Songs after the Hungarian by Hugo Conrat. English version by Mrs. John P. Morgan.)
Berlin: N. Simrock, [ca. 1887]; New York: Associated Music Publishers, Inc., n.d.

1. He, Zigeuner, greife in die Saiten ein.
2. Hochgethürmte Rimafluth.
3. Wisst ihr, wann mein Kindchen am allerschönsten ist?
4. Lieber Gott, du weisst, wie oft bereut ich hab'.
5. Brauner Bursche führt zum Tanze.
6. Röslein dreie in der Reihe blüh'n so roth.
7. Kommt dir manchmal in den Sinn.
8. Rothe Abendwolken zieh'n am Firmament.

Medium: for voice (high and low) and piano; originally for mixed quartet and piano, but later arranged by composer for solo voice and piano. Range: d' - g#" (a' - e"). German text with English translations. Duration: 12 minutes. Texture: homophonic; traditional harmonies which use rhythmic and melodic inspirations from Hungarian folk music. Cyclic unity: poetic; musically by homogeneity of style. Evaluation: moderately easy; several songs have rather high tessitura throughout; upper level college.

Braunfels, Walter.
Die Gott minnende Seele, Op. 53. Ein Liederkreis nach Dichtungen der Mechthild von Magdeburg.
Köln: Verlag Dr. Hans Gerig, 1951.

1. O Du giessender Gott in deiner Gabe.
2. Du bist, Herr, meine Labung.
3. Herr, ich bringe Dir mein Kleinod.
4. Eia, eia fröhliche Anschauung.

Medium: soprano and piano (orchestral accompaniment available). Range: b - b" (e' - e"). German text only. Duration: 16 minutes. Texture: homophonic with late-Romantic influences; some rhythmic complexities; counterpuntal sections in the accompaniment. Cyclic unity: sacred poems with similar point of view; last page of music (last song) derived from first song but with augmentation. Evaluation: text translated into modern German by Fr. Schulze-Maizier; demands singer with dramatic gifts; most effective with orchestral accompaniment; graduate college level.

Braunfels, Walter.
Von der Liebe süss und bitt'rer Frucht, Op. 62. Vier Gesänge auf Verse von Hans Bethge.
Köln: Gerig, 1953.

1. Die Wartende: Bis dass der weisse Reif des Alters.
2. Schneller Abschied und Liebesnot: Nimm dich in Acht, o Hahn!
3. Trennung und Klage: Da ich von Dir auf ewig schied.
4. Das Mädchen spricht zum Gott der achtmaltausend Speere.

Medium: Soprano and orchestra (piano-vocal score). Range: d' - a" (f' - d"). German text is Hans Bethge's translations of Japanese poetry. Texture: in contemporary idiom; homophonic and counterpuntal writing in which vocal line often doubled; some bi-tonal passages; much contrast. Duration: 10 minutes. Cyclic unity: general musical style; poetry of love and despair provides continuity. Evaluation: mature voice required; sustained passages at slow tempos; graduate college level.

Britten, Benjamin.
Canticle III (Still Falls the Rain), Op. 55, for tenor, horn, and piano (Edith Sitwell).
London: Boosey & Hawkes, Ltd., 1955.

1. Theme (horn solo).
2. Verse I: Still falls the Rain.
3. Variation I (horn solo).
4. Verse II: Still falls the Rain.
5. Variation II: On the Tomb.
6. Verse III: Still falls the Rain.
7. Variation III (horn solo)
8. Verse IV: Still falls the Rain.
9. Variation IV (horn solo)
10. Verse V : Still falls the Rain.
11. Variation V (horn solo).
12. Verse VI: Still falls the Rain.
13. Variation VI: Then sounds the voice of One.

Medium: tenor, horn and piano. Range: c - g-flat' (a - e'). English text. Duration: 13 minutes. Texture: mainly homophonic with atonal tendencies; some bi-tonal writing. Cyclic unity: theme returns in Variation VI; each of the verses begins with the same musical idea in rondo style; no cadences between sections, rather bridge passages. Evaluation: sensitive settings of Dame Sitwell's poems from "Canticles of the Rose." Difficult; requires mature singer; graduate college level.

Britten, Benjamin.
A Charm of Lullabies, Op. 41.
London: Boosey & Hawkes, 1949.

1. A Cradle Song (Blake).
2. The Highland Balou (Burns).
3. Sephestia's Lullaby (Robert Greene).
4. A Charm (Thomas Randolph).
5. The Nurse's Song (John Philip).

Medium: voice and piano. Range: a' - e" (c' - c"). English text. Duration: 20 minutes. Texture: homophonic with some contrapuntal sections. Cyclic unity: poetic theme dealing with various lullabies. Evaluation: moderately difficult; interesting treatment of the texts; limited by subject matter. Lower level college.

Britten, Benjamin.
The Holy Sonnets of John Donne, Op. 35.
London: Boosey & Hawkes, 1946.

1. Oh my blacke Soule!
2. Batter my Heart.
3. O might those Sighes and Teares.
4. Oh, to vex me.
5. What if this present.
6. Since she whom I loved.
7. At the round Earth's imagined corners.
8. Thou hast made me.
9. Death, be not proud.

Medium: high voice (tenor) and piano. Range: c' - g#" (f' - f"). English text. Duration: 23 minutes. Texture: tonally centered homophonic with limited use of dissonance. Cyclic unity: Poetic unity in treatment of death. Music carefully arranged so that each song grows from tonal center of the previous one. Keys begin in B minor and end in B major. No thematic borrowing. Evaluation: difficult, both for voice and piano; recital material; dramatic.

Britten, Benjamin.
Les Illuminations. (Arthur Rimbaud).
London: Hawkes & Son, 1940.

1. Fanfare.
2. Villes.
3. a. Phrase.
   b. Antique.
4. Royauté.
5. Marine.
6. Interlude.
7. Being Beauteous.
8. Parade.
9. Départ.

Medium: high voice (tenor or soprano) with string orchestra. Range: g - b-flat" (g' - f"). French text with English translation. Duration: 21 minutes. Texture: homophonic with added note dissonance. Cyclic unity: both poetic and musical; repeated motive in 1, 6, and last of 8. Evaluation: difficult but excellent. Instrumental parts are not too complicated but the chromaticism, meter changes, and relatively complex rhythmic patterns make the ensemble difficult. The singer must be mature and skillful; note the extreme range.

Britten, Benjamin.
Nocturne, Op. 60.
London: Boosey & Hawkes, 1959.

1. On a poet's lips I slept (Shelley).
2. Below the thunders of the upper deep (Tennyson).
3. Encinctured with a twine of leaves (Coleridge).
4. Midnight's bell (Middleton).
5. But that night when on my bed I lay (Wordsworth).
6. She sleeps on soft last breaths (Owen).
7. What is more gentle than a wind in summer? (Keats).
8. When most I wink, them do mine eyes best see (Shakespeare).

Medium: tenor, 7 obligato instruments and string orchestra. Range: c' - b-flat" (g' - e"). English. Duration: 25 minutes. Texture: homophonic with atonal harmony. Cyclic unity: the beginning accompaniment motive reappears in songs 2, 6, 7, and coda to 7. Poetic unity on the subject of night. Evaluation: difficult; recital material.

Britten, Benjamin.
On This Island, Op. 11. (W. H. Auden).
London: Boosey & Hawkes, 1938.

1. Let the Florid Music Praise!
2. Now the Leaves Are Falling Fast.
3. Seascape.
4. Nocturne.
5. As It Is Plenty.

Medium: medium voice and piano. Range: a-flat - b-flat" (c#' - e"). English with French translation by Pourchet. Duration: 20 minutes. Texture: diatonic homophonic; dissonance does not blur key center. Cyclic unity: poetry forms a narrative which gives glory to England. Evaluation: difficult; voice needs good legato for long phrases.

Britten, Benjamin.
Our Hunting Fathers, Op. 8. (W. H. Auden).
London: Boosey & Hawkes, 1936.

1. Prologue.
2. Rats away; Messalina; Dance of Death.
3. Epilogue and Funeral March.

Medium: soprano and orchestra. Range: g' - b" (g' - g"). English. Duration: 27 minutes. Texture: homophonic with programmatic devices. Cyclic unity: rhythmic patterns repeated; unified style. Evaluation: good vocal control needed through a wide range; recital material.

Britten, Benjamin.
Sechs Hoelderlin-Fragmente, Op. 61.
New York: Boosey & Hawkes, 1962.

1. Menschenbeifall.
2. Die Heimat.
3. Sokrates und Alcibiades.
4. Die Jugend.
5. Haelfte des Lebens.
6. Die Linein des Lebens.

Medium: voice (tenor) and piano. Range: c#' - a" (g' - d"). German with English translation. Duration: 17 minutes. Texture: Homophonic with contrapuntal sections in accompaniment. Sparse texture. Music mirrors and comments on the poetry. Cyclic unity: poetic unity through idea of Life as an aspect of Time. No obvious musical links. Evaluation: Difficult but rewarding; recital material; interesting text painting.

Britten, Benjamin.
Serenade, Op. 31.
London: Boosey & Hawkes, 1944.

1. Prologue.
2. Pastoral (Cotton).
3. Nocturne (Tennyson).
4. Elegy (Blake).
5. Dirge (Anon., 15th c.).
6. Hymn (Ben Jonson).
7. Sonnet (Keats).
8. Epilogue.

Medium: tenor, horn, and strings. Range: bb— bb" (g' - f"). English only. Duration: 24 minutes. Texture: contrapuntal at times; canonic imitation between horn and voice. Cyclic unity: use of horn call for prologue and epilogue; poetry dwells on gloom, death, and melancholy; logical key sequences. Evaluation: difficult but beautiful; graduate. A demanding vocal line, with wide skips and dynamic variety, but the superb music makes the efforts worthwhile.

Britten, Benjamin.
Seven Sonnets of Michelangelo, Op. 22.
London: Boosey & Hawkes, 1943.

1. Sonetto XVI.
2. Sonetto XXXI.
3. Sonetto XXX.
4. Sonetto LV.
5. Sonetto XXXVIII.
6. Sonetto XXXII.
7. Sonetto XXIV.

Medium: tenor and piano. Range: c#' - a" (f' - f#"). Italian. Duration: 21 minutes. Texture: Polytonal, shows Mahler influence in wide skips. Cyclic unity: subject of love; key choices. Evaluation: difficult.

Britten, Benjamin.
Songs from the Chinese, Op. 58.
London: Boosey & Hawkes, 1959.

1. The Big Chariot (from The Book of Songs).
2. The Old Lute (Po Chu-i).
3. The Autumn Wind (Wu-ti).
4. The Herd-Boy (Lu Yu).
5. Depression (Po Chu-i).
6. Dance Song (from The Book of Songs).

Medium: high voice and guitar. Range: d' - a" (f' - f"). English only. Duration: 15 minutes. Texture: homophonic; diatonic vocal line. Cyclic unity: poetic unity in the attack on false grandeur; unity of musical style. Evaluation: not difficult vocally but songs demand a competent guitarist; excellent recital material.

Britten, Benjamin.
Winter Words, Op. 52. (Thomas Hardy).
London: Boosey & Hawkes, 1954.

1. At day-close in November.
2. Midnight on the Great Western.
3. Wagtail and baby.
4. The little old table.
5. The choirmaster's burial.
6. Proud songsters.
7. At the railway station.
8. Before life and after.

Medium: high voice (tenor) and piano. Range: d' - a-flat" (e' - e"). English. Duration: 20 minutes. Texture: homophonic but some contrapuntal, such as canonic imitation in song 4; polytonality in songs 1 and 3. Cyclic unity: poetic unity in pessimism and cynicism with which speaker looks at civilized man and various aspects of his life. Evaluation: difficult for voice as the singer must be independent of the accompaniment; singer must show a variety of styles from the ballad to the dramatic and lyric; excellent recital material.

Burkhard, Willy.
Herbst, Op. 36. Kantate nach Gedichten von Christian Morgenstern für Sopran, Violine, Violoncello und Klavier (1932).
Mainz: B. Schott 's Söhne, n.d.

1. Ährenwald.
2. Südwind.
3. Der Wiesenbach.
4. Der Wolkenbaum.
5. Intermezzo (instruments).
6. Blätterfall.

Medium: soprano, violin, cello and piano. Range: c' - a" (e' - f"). German text only. Duration: 8 minutes. Texture: homophonic with contrapuntal sections or sequential patterns. Cyclic unity: poems of autumn; similarity of motivic themes. Although called a cantata by the composer has all the marks of a song cycle. Evaluation: interesting combination of voice and instruments; upper level college.

Bush, Alan Dudley.
Four Seafarer's Songs, Op. 57.
London: Galliard Ltd.; New York: Galaxy Music Corporation, 1964.

1. The Ship in Distress.
2. Ratcliffe Highway.
3. The Greenland Fishery.
4. Jack the Jolly Tar.

Medium: baritone and piano. Range: A - f#' (e - d'). English sea chanty texts. Duration: 12 minutes. Texture: homophonic in simple chordal style. Cyclic unity: textual unity; logical key sequences. Evaluation: easy; interesting settings suitable for lower level college.

Bush, Alan Dudley.
Voices of the Prophets, Op. 41, cantata for tenor voice and pianoforte.
The text taken from Isaiah, Milton, Blake, and Blackman.
London: J. Williams; New York: Mills Music, Inc., 1953.

1. For, Behold, I Create New Heavens and a New Earth (Isaiah 65).
2. So at Length the Spirit of Man will Reach out Far and Wide (Oration "Against the Scholastic Philosophy" by John Milton).
3. Rouse up, O Young Men of the New Age! (from "Selections from Milton" by William Blake).
4. Over the Years I Hear Strong Voices Rise From the Springtime of Our Living (from "My Song is for All Men" by Peter Blackman).

Medium: tenor voice and piano. Range: c - a' (e - e'). Duration: 18½ minutes. English text only. Texture: homophonic with contrapuntal sections; many piano interludes. Cyclic unity: trumpet-call motive of first song repeated in last song; poetic unity. Evaluation: very difficult; well-written; florid passages; demands accomplished pianist. Excellent recital cycle; graduate college level.

Bush, Geoffrey.
Three Elizabethan Songs.
London: Novello, 1948.

1. Fire! Fire! (Thomas Campion).
2. Sweet, Stay Awhile (John Donne).
3. Sigh No More, Ladies (William Shakespeare).

Medium: tenor and piano. Range: d - a' (f - f'). English text. Duration: 6 minutes. Texture: homophonic with some dissonance; ostinatos used in bass of accompaniment. Cyclic unity: love poetry in contemporary settings; musical style unifies. Evaluation: easy; some folk song influence in accompaniment as well as in singable melodic line; lower level college.

Bush, Geoffrey.
Three Songs of Ben Jonson.
London: Elkin & Co. Ltd, 1959.

1. Echo's Lament for Narcissus.
2. The Kiss.
3. A Rebuke.

Medium: voice and piano. Range: c' - g" (e' - e"). English text only. Duration: 5 minutes. Texture: homophonic; thin. Cyclic unity: poetic; cynical side of Jonson shown. Evaluation: clever; relatively easy.

Butterworth, George.
Bredon Hill and Other Songs from "A Shropshire Lad." (A. E. Housman).
London: Augener Ltd., 1912.

1. Bredon Hill.
2. Oh Fair Enough are Sky and Plain.
3. When the Lad for Longing Sighs.
4. On the Idle Hill of Summer.
5. With Rue My Heart is Laden.

Medium: voice and piano. Range: b-flat - f' (e' - c"). Duration: 7 minutes. Texture: homophonic; modal harmony. Cyclic unity: poetic unity; logical key sequence; musical style. Evaluation: moderate difficulty; fine work.

Butterworth, George.
Cycle of Six Songs from "A Shropshire Lad" (A. E. Housman).
London: Augener Ltd, 1911.

1. Loveliest of Trees.
2. When I was One-and-Twenty
3. Look Not in My Eyes.
4. Think No More, Lad.
5. The Lads in Their Hundreds.
6. Is My Team Ploughing?

Medium: voice and piano: Range: c' - f" (e' - c"). English text only. Texture: homophonic; modal. Cyclic unity: basic motive used through whole work. Evaluation: medium difficulty; fine work.

Butterworth, George.
Love Blows as the Wind Blows. (W. E. Henley).
London: Novello & Co., Ltd., 1921.

1. In the year that's come and gone.
2. Life in her creaking shoes goes.
3. Fill a glass with golden wine.
4. On the way to Kew.

Medium: voice and string quartet, with alternative piano accompaniment. Range: c' - f" (d' - d"). English text. Duration: 8 minutes. Texture: homophonic with strings moving in triads. Cyclic unity: motivic theme used in first and last songs. Evaluation: much like Vaughan Williams's On Wenlock Edge; interesting; easy. Upper level college.

Cannon, Philip.
Cinq Chansons de femme, for soprano and harp or piano. (Jacqueline Laidlaw, transl.), Op. 3.
London: Novello & Co., Ltd., 1954.

1. La Mal marice (The angry wife).
2. L'amoureause (A girl in love).
3. La bien aimee (A girl whose love shines fair).
4. La bien mariee (The merry wife).
5. La veuva (The widow).

Medium: soprano and harp (or piano). Range: b-flat - a" (e' - e"). Old French texts selected and translated into English by Jacqueline Laidlaw. Duration: 12 minutes. Texture: conventional harmonic and rhythmic structures. Cyclic unity: poetic unity; logical key sequences and return of original key in the last song. Evaluation: interesting contemporary settings; easy; upper level college.

Carpenter, John Alden.
Gitanjali (Song-offerings), poems by Rabindranath Tagore.
New York: G. Schirmer, 1914.

1. When I bring you color'd toys.
2. On the day when death will knock at your door.
3. The sleep that flits in baby's eyes.
4. I am like a remnant of a cloud of autumn.
5. On the seashore of endless worlds.
6. Light, my light.

Medium: medium voice (mezzo-soprano) and piano; orchestral version also, 1932. Range: b-flat - g" (e-flat' - e-flat"). English text. Duration: 24 minutes. Texture: homophonic with progressive harmonic scheme; some dissonances and other impressionistic influences apparent. Cyclic unity: poetry of love of man and nature; logical key sequences. Evaluations: interesting American songs showing European influences; moderately difficult; singer should have good vocal control for pianissimo in high range; at times the accompaniment seems quite orchestral; good teaching material; upper level college.

Carpenter, John Alden.
Water-colors, Four Chinese Tone Poems.
New York: G. Schirmer, 1916.

1. On a Screen (Li-Po).
2. The Odalisque (Yü-hsi).
3. Highwaymen (Li-Shê).
4. To a Young Gentleman (Confucius).

Medium: medium voice and piano. Range: b-flat - f" (d' - d"). English text. Duration: 6½ minutes. Texture: homophonic with traces of Impressionistic style mixed with other Romantic traits. Cyclic unity: uniform point of view of poetry (feminine). Uniformity of musical style. Evaluation: interesting settings of Chinese poetry translated into English by Herbert A. Giles; contrasting mood and style; easy; lower level college.

Casadesus, Francis.
Aucassin et Nicolette. (Pierre Bedat de Monlaur).
Paris: H. Lemoine, 1942.

1. Le chant des pastoureaux.
2. La tristesse d'Aucassin.
3. La loge de Nicolette.
4. Le chant d'Aucassin.
5. L'émoi de Nicolette.
6. Au clair de lune brunette.

Medium: voice and piano. Range: c#' - a" (e' - e"). French text only. Duration: 6 minutes. Texture: homophonic in traditional Romantic style. Cyclic unity: narrative poetic unity; musically separate songs with logical key sequences and unity of style. Evaluation: interesting and fresh, yet familiar musical idiom; easy; lower level college.

Casella, Alfredo.
L'Adieu a la vie, Op. 26. Quatre lyriques funèbres extraite de "Gitanjali" de Rabindranath Tagore, traduit de André Gide.
London: J. & W. Chester Ltd., 1921.

1. O toi, suprême accomplissement de la vie.
2. Mort, ta servante, est à ma porte.
3. À cette heure du depart.

Medium: voice (mezzo-soprano) and piano. Range : b-flat - f#" (c' - c"). French text only, Gide's translation of Tagore. Duration: 20 minutes. Texture: homophonic with dissonant harmonic structures built on the interval of the fourth; no firm tonal centers; lyric vocal line. Cyclic unity: poetic unity: thoughts of death; a continuity of musical style. Evaluation: complex work, with many cross rhythms between parts; recital work for graduate college level. A version for voice and orchestra is available also.

Castelnuovo-Tedesco, Mario.
Three Sephardic Songs.
Tel-Aviv: Israeli Music Publications Ltd.; New York: Leeds Music Corporation, 1957.

1. You lofty mountains and shores along the sea.
2. Let us behold.
3. One evening when all was still I gathered all my courage to see your secret chamber.

Medium: medium voice and piano (or harp); orchestral accompaniment available on rental. Range: b-flat - d" (c' - c"). Texts: Sephardic, Spanish and Portguese Jewish dialect in Asia minor; Hebrew; French and English texts by the composer. Duration: about 10 minutes. Texture: homophonic; lyric vocal line with melismatic passages; much use of Oriental-derived modes. Cyclic unity: narrative of boy who laments his lost love. Origin of poems uncertain. Evaluation: interesting music of Israeli nationalism; easy to moderately difficult; lower level college.

Castelnuovo-Tedesco, Mario.
"1830" Trois Chansons par Alfred de Musset.
Milano: G. Ricordi, 1925.

1. Chanson de Barberine.
2. Chanson de Fortunio.
3. Cantate de Bettine.

Medium: high voice and piano. Range: b - f" (a' - f"). French text only. Duration: 7 minutes. Texture: homophonic with traditional harmonic concepts. Cyclic unity: poetic unity through common theme of life in France circa 1830. Music uses material borrowed from earlier composers. Evaluation: suitable as teaching material for the development of facility in French diction in singing; easy; lower level college or advanced high school.

Chanler, Theodore.
The Children. (Leonard Feeney).
New York: G. Schirmer, 1946.

1. The Children.
2. Once upon a time.
3. Wind.
4. Sleep.
5. The Rose.
6. Grandma.
7. Spick and span.
8. Moo is a cow.
9. One of us.

Medium: voice (medium) and piano. Range: c' - g" (f' - f"). English text only. Texture: homophonic; tends to be light. Rhythmic variety. Duration: 8 minutes. Cyclic unity: textual; logical key sequences. Evaluation: easy; clever songs; eighth song has an optional alto part.

Chanler, Theodore.
Four Rhymes from "Peacock Pie" by Walter de la Mare.
New York: Associated Music Publishers, 1948.

1. The Ship of Rio.
2. Old Shellover.
3. Cake and Sack.
4. Tillie.

Medium: medium voice and piano. Range: c#' - f#" (f'-d"). English text only. Duration: 5 minutes. Texture: homophonic. Cyclic unity: poetic unity achieved by having set of children's poems on nursery story subjects; musical unity not strong but key sequences are logical and the piano introductions begin as improvisations related to the cadence of the previous song. Evaluation: fine recital material for the college student or for an encore group.

Chasins, Abram.
Offering to Eros. (Elissa Landi).
New York: J. Fischer & Bro., 1933.

1. Invocation.
2. You are the key.
3. If I were the rain.
4. A moral.
5. Lullaby.
6. When I weary.

Medium: voice and piano. Range: c#' - b" (g' - e"). English text only. Texture: homophonic, but some atonal sections; many added note chords. Duration: 6 minutes. Cyclic unity: poetic; logical key sequences between songs. Evaluation: an attempt at new musical ideas; moderate difficulty; upper level college.

Chausson, Ernest.
Poème de l'amour et de la mer, Op. 19. (Maurice Bouchor).
Réduction pour chant et piano.
Paris: Rouart, Lerolle & Cie, [1902]; New York: International Music Co., 1955.

1. La Fleur des eaux (The flowers of the waters).
2. Interlude
3. La Mort de l'amour (The death of love).

Medium: medium voice and orchestra (piano reduction of accompaniment by composer). Range: d' - a-flat" (f' - e"). French text; American edition includes a literal English translation by Edith Braun. Duration: 30 minutes. Texture: homophonic with contrapuntal lines in the orchestral accompaniment; influence of Cesar Franck mainly; some progressive tonal concepts and much chromaticism. Cyclic unity: Interlude is instrumental but returns as the coda for work set to the text "Le Temps des Lilas" which is often extracted from the work. Evaluation: well-written for voice; requires some dramatic ability; difficult; upper level college or graduate college.

Chausson, Ernest.
Quatre Mélodies, Op. 8. (Maurice Bouchor).
Paris: Rouart-Lerolle, n.d. [189-]

1. Nocturne.
2. Amour d'Antan.
3. Printemps triste.
4. Nos Souvenirs.

Medium: medium voice and piano. Range: c' - g#" (g' - e"). French text only. Duration: 8½ minutes. Texture: Romantic tradition of Franck and Fauré; homophonic with chromaticism but firmly tonal. Cyclic unity: close key relations; all but first song in minor mode which tends to convey feeling of remorse. Evaluation: moderately easy; require some maturity of thought; upper level college.

Chausson, Ernest.
Serres chaudes, Op. 24. (Maurice Maeterlinck).
Paris: Rouart-Lerolle, 1893-96.

1. Serre chaude.
2. Serre d'ennui.
3. Lassitude.
4. Fauves las.
5. Oraison.

Medium: medium voice and piano. Range: c#' - g" (f' - f"). French text only. Duration: 16 minutes. Texture: homophonic; many broken chord arpeggios in repeated patterns; much chromaticism; sustained vocal line; only one song is really animated. Cyclic unity: poetic unity: life is a hot-house of boredom; music supports the text. Evaluation: interpretatively complex; typical of French songs of the period—partially a romance and partially an art song; moderately difficult; upper level college.

Chausson, Ernest.
Trois Lieder, Op. 27. (Camille Mauclair).
Paris: Rouart-Lerolle (Salabert), 1897.

1. Les heures.
2. Ballade.
3. Les couronnes.

Medium: medium voice (mezzo-soprano) and piano. Range: d' - g" (f' - d"). French text only. Duration: 5½ minutes. Texture: homophonic with mild dissonance. Cyclic unity: poetry; logical key sequences between songs. Evaluation: relaxed tempos and reflective mood give opportunity for careful control of French diction; diatonic vocal line; moderately difficult; fine material for lower level college.

Chemin-Petit, Hans.
Kleines Triptychon. (Angelus Silesius).
Berlin: Robert Lienau, 1953.

1. Ich weiss nicht, was ich bin.
2. Die Ros' ist ohn' Warum.
3. Wer sich nur einen Blick kann über sich erschwingen.

Medium: medium voice and piano. Range: d' - f" (f' - c"). German text only. Duration: 3 minutes. Texture: homophonic; contrapuntal passages at times. Cyclic unity: poetic; second song linked to third; related key sequences. Evaluation: humorous songs; limited range; moderately difficult; lower level college.

Citkowitz, Israel.
Five Songs from "Chamber Music" by James Joyce.
New York: Cos Cob Press; Boosey & Hawkes, 1930.

1. Strings in the Earth and Air.
2. When the Shy Star Goes Forth in Heaven.
3. O It was Out by Donneycarney.
4. Bid adieu.
5. My Love is in a Light Attire.

Medium: voice and piano. Range: c' - f" (E' - d"). English text. Duration: 5 minutes. Texture: homophonic with mild dissonance; many meter changes. Cyclic unity: poetic—same point of view throughout all poems. Evaluation: early American songs in modern idiom; interesting; easy; lower level college.

Cooke, Arnold.
Nocturnes, a cycle of five songs for soprano, horn and piano (1956).
London: Oxford University Press, 1963.

1. The Moon (Shelley).
2. Returning, we hear the larks (Isaac Rosenberg).
3. River Roses (D. H. Lawrence).
4. The Owl (Tennyson).
5. Boat Song (John Davidson).

Medium: soprano, horn and piano. Range: c' - g" (e ' - e"). English text. Duration: 17 minutes. Texture: imitation between parts of accompaniment; weak tonal centers with much shifting; ostinatos; contemporary idiom. Cyclic unity: night poems; logical key relations between songs. Evaluation: independent parts; well-written; good recital group; graduate college level.

Cooke, Arnold.
Three Songs of Innocence. (William Blake).
London: Oxford University Press, 1960.

1. Piping down the Valleys Wild.
2. The Shepherd.
3. The Echoing Green.

Medium: soprano, clarinet, and piano. Range: d' - a" (a' - f"). English text only. Duration: 6½ minutes. Texture: homophonic; ostinato figures in accompaniment; very diatonic. Cyclic unity: poetic; logical key sequences; musical unity--last and first songs based on same material. Evaluation: moderate difficulty; interesting settings and medium of performance.

Copland, Aaron.
Twelve Poems of Emily Dickinson.
London/New York: Boosey & Hawkes, 1951.

1. Nature, the gentlest mother.
2. There came a wind like a bugle.
3. Why do they shut me out of heaven.
4. The world feels dusty.
5. Heart, we will forget him.
6. Dear March, come in.
7. Sleep is supposed to be.
8. When they come back.
9. I felt a funeral in my brain.
10. I've heard an organ talk sometimes.
11. Going to heaven!
12. The chariot.

Medium: voice and piano. Range: b-flat - a-flat" (d' - e"). English text only. Duration: 28 minutes. Texture: homophonic with dissonances of added note chords; contrapuntal passages; rhythmically complex. Cyclic unity: poetry of nature, death, life, eternity; two songs related musically (#7 and #12). Composer considers them to have the aspectsof a song cycle. Evaluation: superior settings of the texts; difficult for both singer and pianist; graduate college level.

Cornelius, Peter.
Brautlieder (Songs of a bride); ein Liedercyklus.
Leipzig: E. W. Fritzsch, 1878; Leipzig: Breitkopf & Härtel, 1907.

1. Ein Myrtenreis.
2. Der Liebe Lohn.
3. Vorabend.
4. Am Morgen.
5. Aus dem hohen Liede.
6. Märchenwunder.

Medium: soprano and piano (also available in transpositions). Range: b - a" (e' - e"). German text by the composer, with English translations in Fritzsch edition by Margaret E. Bache and in Breitkopf & Härtel edition by Mrs. B. Shapleigh. Duration: 16 minutes. Texture: homophonic; with Wagnerian chromaticism widely used. Cyclic unity: poetic unity; last song has accompaniment similar to that of first song; return of key in last song. Evaluation: Wagnerian melodic concepts applied to art song; well-written for voice; upper level college; easy material.

Cornelius, Peter.
Trauer und Trost, Op. 3. Ein Liederzyklus.
Mainz: B. Schotts Söhne, 1858; reprints, Kassel: Bärenreiter, 1948; Leipzig: Breitkopf & Härtel, 1907.

1. Trauer: Ich wandle einsam.
2. Angedenken: Von stillem Ort, von kühler Statt.
3. Ein Ton: Mir klingt ein Ton so wunderbar.
4. An den Traum: Offne mir die goldne Pforte.
5. Treue: Dein Gedenken lebt in Liedern fort.
6. Trost: Des Glüches Fülle mir verlieh'n.

Medium: high voice and piano. Range: c' - e" (e' - c"). German text by the composer with English translations by Mrs. B. Shapleigh. Duration: 5 minutes. Texture: homophonic; some contrapuntal writing mainly by countermelodies; chromaticism and shifting key centers. Cyclic unity : poetic unity; logical key sequences; several songs have linking passages between them. Evaluation: moderately difficult; upper level college.

Cornelius, Peter.
Vater unser (Our Father); neun geistliche Lieder, Op. 2. Ein Liederzyklus.
Berlin: Schlesinger, 1856; reprints, Leipzig: Breitkopf & Härtel, 1907.

1. Vater unser, der du bist im Himmel.
2. Geheiliget werde dein Name.
3. Zu uns komme dein Reich.
4. Dein Wille geschehe.
5. Unser täglich Brot gib uns heute.
6. Vergib uns unsre Schuld.
7. Also auch wir vergeben unsern Schuldigern.
8. Führe uns nicht in Versuchung.
9. Erlöse uns vom Uebel.

Medium: medium low voice (baritone) and piano. Range: B-flat - e-flat' (c - c'). German text (Lord's Prayer with commentary) with English translation by Mrs. B. Shapleigh. Duration: 20 minutes. Texture: homophonic but with passages in imitation; strong tonal centers. Cyclic unity: poetic; musical unity achieved by use of Gregorian melody associated with the text; each line of the prayer is developed musically and based on the appropriate phrase from the Gregorian chant. Evaluation: well-written; moderately difficult; upper level college.

Cornelius, Peter.
Vergine von Petrarca. Marien-Lieder. Liederzyklus nach Petrarcas 29. Kanzone an Laura. Deutsche Uebersetzung von Bruno Goetz.
Leipzig: Breitkopf & Härtel, 1922 [First edition].

1. Vergine Bella — O schöne Jungfrau.
2. Vergine sancta -- Heilige Jungfrau.
3. Vergine saggia -- O weise Jungfrau.

Medium: medium voice and piano. Range: a - f" (d' - d"). Original Italian text with German translation by Bruno Goetz. Duration: 5 minutes. Texture: homophonic with traditional harmonic concepts. Cyclic unity: textual unity mainly. Evaluation: one of the few works of Cornelius whose text was not his own composition; composed about 1850-51; publication authorized by his heirs. Easy; upper level college.

Cornelius, Peter.
Weihnachtslieder (Six Christmas Songs), Op. 8. Ein Liederzyklus.
Leipzig: E. W. Fritzsch, ca. 1872; reprints, Leipzig: Siegel, [1903]; Leipzig: Breitkopf & Härtel, 1957; Kassel: Bärenreiter, 1948; Boston: Boston Music Co., 1914.

1. Christbaum (The Christmas Tree).
2. Die Hirten (The Shepherds).
3. Die Könige (The Kings).
4. Simeon
5. Christus der Kinderfreund (Christ, the Friend of Children).
6. Christkind (The Christ-Child).

Medium: medium low voice (mezzo-soprano or baritone) and piano; available also for high voice and piano in most editions. Range: b -g" (d' - c"). German text by the composer, with English translations by Mrs. B. Shapleigh. Duration: 12 minutes. Texture: homophonic with traditional Romantic harmonic style. Cyclic unity: Christmas songs with logical key relations between songs. Evaluation: charming songs for family Christmas celebrations; several have extended ranges; moderately difficult to easy; lower level college.

Cortese, Luigi.
Cinq Poèsie di Apollinaire, Op. 36.
Milan: G. Ricordi & C., 1959.

1. Jamais.
2. Prière.
3. Lettre-Poème.
4. L'amante.
5. Je ne sais plus.

Medium: voice and piano. Range: d' - f" (g' - d"). French text only, from Le Guetteur Mélancolique. Duration: 5 minutes. Texture: atonal; no key signatures but meter signatures; thin, transparent structure with independent vocal line. Cyclic unity: poetry and music has stylistic unity. Evaluation: interesting settings with much sequencing in vocal part; moderately difficult; upper level college.

Cras, Jean.
La flûte de Pan. (Lucien Jacques).
Paris: Éditions M. Senart (Salabert), 1930.

1. Invention de la Flûte.
2. Don de la Flûte.
3. Le signal de la Flûte.
4. Le retour de la Flûte.

Medium: high voice (soprano), flute, violin, viola and cello; full score has piano reduction included. French text by Lucien Jacques. Duration: 15 minutes. Texture: homophonic texture, but with contrapuntal passages; traditional harmonies with some dissonance. Cyclic unity: vocal part begins with a them which is the inversion of one played by the flute; the same thematic material recurrs again in the second song in both voice and accompaniment; used again in last songs. Evaluation: interesting songs requiring sensitive interpretative ability; moderate difficulty; upper level college or graduate college level.

Cras, Jean.
Fontaines, poèmes de Lucien Jacques.
Paris: Editions M. Senart (Salabert), 1923.

1. Hommage à la fontaine.
2. De bon matin.
3. Offrande.
4. Reste.
5. L'antique fontaine.

Medium: medium voice and piano. Range: c' - e" (e' - c"). French text only. Duration: 5 minutes. Texture: similar to that of Ravel's Histoires Naturelles, rhythmically free vocal line with recitative-like sections approaching speech. Cyclic unity: Songs have poetic unity; close key relations between songs. Evaluation: interesting settings; moderate difficulty; upper level college.

Cui, Cesar.
Dreizehn musikalische Bilder, Op. 13.
Berlin: Adolphe Fürstner, [1878].

1. Liduscha.
2. Winter.
3. Häslein.
4. Die Schwalbe.
5. Mutter und Kind.
6. Christ auferstand!
7. Mai.
8. Der Hahn.
9. Abendröte.
10. Regentropfen.
11. Herbst.
12. Der Eisberg.
13. Der Weihnachtsbaum.

Medium: voice and piano. Range: c' - f" (e' - e"). German text only by an unknown translator; originally in Russian. Duration: 14 minutes. Texture: homophonic; traditional harmonic style; some French influence. Cyclic unity: narrative; several songs linked together by transitions and bridge passages. Evaluation: easy; diatonic melodic lines with very few chromatics; lower level college. The above songs are often described as 13 Vignettes musicales, a cycle of children's songs, in reference works.

Dallapiccola, Luigi.
Cinque Frammenti di Saffo. Partitura d'orchestra e piano riduzione.
Milano: Edizioni Suvini Zerboni, 1943.

1. Vespro, tutto riporti quanto disperse la lucente aurora.
2. O mia Gongila, ti prego.
3. Muore il tenero Adone.
4. Piean splendeva la luna.
5. Io lungamente ho parlato in sogno.

Medium: soprano and 15 instruments. Range: b - g" (e' - e"). Italian text, a translation from the Greek by Salvatore Quasimodo. Duration: 8 minutes. Texture: 12-tone; wide intervals in all parts; rhythmic complexities. Cyclic unity: poetic unity; musical unity from use of row technique and general musical style. Evaluation: difficult but expressive settings; graduate college level.

Dallapiccola, Luigi.
Goethe-Lieder.
Milano: Edizioni Suvini Zerboni, 1953.

1. In tausend Formen.
2. Die Sonne kommt.
3. Lass deinen sussen Rubinenmund.
4. Moge Wasser.
5. Der Spiegel sagt mir.
6. Kaum dass ich dich wieder habe.
7. Ist 's möglich.

Medium: mezzo-soprano and three clarinets. Range: g' - a" (c' - b'). German text from Goethe's *Westöstlichen Divan*. Duration: 9 minutes. Texture: 12-tone with same row used for whole set. Cyclic unity: use of same thematic material for all songs through tow technique; poetic unity. Evaluation: difficult, but somewhat easier than most songs written with dodecaphonic technique; graduate college level.

Dallapiccola, Luigi.
Quattro liriche di Antonio Machado.
Milano: Edizioni Suvini Zerboni, 1948.

1. La primavera ha venido.
2. Ayer sone que veia.
3. Senor, ya me arrancaste.
4. La primavera ha venido.

Medium: soprano and piano. Range: b - b" (e' - f"). Spanish text. Duration: 7 minutes. Texture: atonal with wide interval leaps in both parts; rhythmically complex. Cyclic unity: poetic; music and poetry of first song repeated as last song: "The Spring has come!" Evaluation: very expressive songs; very difficult; independent writing for both voice and accompaniment; graduate level college.

Dallapiccola, Luigi.
Sex Carmina Alcaei (una voce canenda, nonnullis comitantibus musicis).
Milano: Edizioni Suvini Zerboni, 1946.

1. O Coronata di viole (Exposition).
2. Sul mio capo che molto ha sofferto (Perpetual canon).
3. Gia sulle rive dello Xanto (divided canon).
4. Ma d'intrecciate corolle di aneto (Canon in contrary motion).
5. Io gia sento primavera (Double canon in contrary motion).
6. O conchiglia marina (Coda).

Medium: voice, piano and ten instruments. Range: c' - g" (d' - d"). Greeks poems of Alceus translated into Italian by Salvatore Quasimodo. Duration: 8 minutes. Texture: 12-tone; canonic devices used freely. Cyclic unity: return of first statement of first song as coda in last song. Evaluation: difficult; interesting setting of ancient poetry in contemporary idiom.

Dallapiccola, Luigi.
Tre Laudi.
Milano: Carisch, 1953.

1. Altissima luce con gran splendore.
2. Ciascun s'allegri per amore.
3. Madonna Sancta Maria.

Medium: soprano and chamber orchestra. Range: a' - b" (a' - e). Italian text, from Laudario dei Battuti di Modena (1266), by various authors. Duration: 14 minutes. Testure: atonal but seems to revolve around one tone at times, E, and a triad built on it. Cyclic unity: devotional poetry to Virgin Mary; unity of musical style. Evaluation: singer asked to sing micro-tones (quarter-step) in one place; difficult; graduate college level.

Dallapiccola, Luigi.
Tre Poemi.
Mainz: Ars Viva Verlag, 1960.

1. Per un fiore dato alla mia bambina. (James Joyce, tr. E. Montale).
2. Chiunche nasce a morte arriva (Michelangelo).
3. Figlio, per riposar (Manuel Machado, tr. L. D.).

Medium: Soprano and chamber orchestra. Range: b-flat - g#" (d' - d"). Italian text. Duration: 11 minutes. Texture: 12-tone; each song uses same row or a transposition; contrapuntal; segmented melodic line. Cyclic unity: musical unity by row technique; poetic unity--life and death of a child; an arranged cycle. Evaluation: vocal part rarely has octave displacement; lyric vocal part in disjunct instrumental accompaniment; difficult; graduate college level.

Daus, Abraham.
Songs of Rahel, (Rahel Bluwstein).
Tel-Aviv: Israeli Music Publications; New York: Leeds Music Corp., 1952.

1. Barrier.
2. Sabbath.
3. Nights of old.
4. Mood.
5. Are you the end?

Medium: low voice, flute and viola. Range: b-flat - g" (e' - e"). Hebrew poems by Rahel Bluwstein with English translation. Duration: 16 minutes. Texture: homophonic; traditional harmonies. Cyclic unity: poetic; general musical style. Evaluation: Israeli nationlistic songs; average difficulty.

Debussy, Claude.
Ariettes oubliées. (Paul Verlaine).
Paris: Jobert, 1903; reprints, G. Schirmer edition; International Music Co.

1. C'est l'extase langoureuse.
2. Il pleure dans mon coeur.
3. L'ombre des arbres.
4. Chevaux de bois.
5. Green.
6. Spleen

[originally published in 1888 as Ariettes, Paysages belges et Aquarelles by Girod.]

Medium: voice and piano. Range: c' - b-flat" (e' - e"). French text only in French editions; both American editions have English translations. Duration: about 14 minutes. Texture: homophonic with harmonies and texture of Impressionism; tonality often veiled; whole songs appear to be built on dominant seventh progressions; flowing legato melodies often at extremes of range. Cyclic unity: key sequences from song to song very logical and related; poetry has general feeling of unity. Evaluation: early songs in which new ideas were put forth; moderately difficult; upper level college.

Debussy, Claude.
Chansons de Bilitis. (Pierre Louÿs).
Paris: Jobert, 1899.

1. La Flûte de Pan.
2. La Chevelure.
3. Le Tombeau des Naiades.

Medium: woman's voice and piano. Range: b - b" (d' - c"). French text only in Jobert edition; American editions by G. Schirmer or International Music edition have English translations. Duration: 9½ minutes. Texture: homophonic, but tending toward recitative style; Impressionistic harmonies--shifting tonal centers, unresolved dissonances; slow tempos. Cyclic unity: poetic unity with music related through general style. Evaluation: vocally demanding; wide range; interpretatively complex; difficult; graduate college level.

Debussy, Claude.
Cinq Poèmes de Baudelaire.
Paris: Durand, 1902.

1. Le Balcon.
2. Le Jet d'Eau.
3. Harmonie du Soir..
4. Recueillement.
5. La Mort des Amants.

Medium: voice and piano. Range: b-flat - a-flat" (e' - e"). French text, but various American reprints give an English translation. Duration: 20 minutes. Texture: homophonic; simple harmony; influence of French romance. Cyclic unity: poetic unity by common point of view; music has related key sequences between songs. Evaluation: difficult; graduate college level.

Debussy, Claude.
Fêtes Galantes, I. (Paul Verlaine).
Paris: J. Jobert, 1903.

1. En Sourdine.
2. Fantoches.
3. Clair de Lune.

Medium: medium voice and piano. Range: c#' - a" (d' - c"). French text only. Duration: 6 minutes. Texture: homophonic mainly; Impressionistic harmonies; legato vocal line. Cyclic unity: title gives sense of unity--many images suggested which are related only by the thoughts and feelings which they evoke in the hearer; difficult; require an accomplished pianist; graduate or upper level college.

Debussy, Claude.
Fêtes Galantes, II. (Paul Verlaine).
Paris: Durand, 1904.

1. Les Ingénus.
2. Le Faune.
3. Colloque Sentimental.

Medium: medium voice and piano. Range: c' - a-flat" (d' - d"). French text. Duration: 6 minutes. Texture: very advanced Impressionism, with little homophonic writing; almost atonal accompaniment; vocal line of wide range. Cyclic unity: poetic unity--sense of desolation and despair with music which carries this forward. Evaluation: very difficult for both singer and pianist; recitative parlando style; graduate college.

Debussy, Claude.
Le Promenoir des deux Amants. (Tristan l'Hermite).
Paris: Durand, 1910.

1. Auprès de cette grotte sombre.
2. Crois mon conseil, chere Climène.
3. Je tremble en voyant ton visage.

Medium: medium voice and piano. Range: b - f#" (c#' - c#"). French text only. Duration: 4½ minutes. Texture: homophonic with Impressionistic harmonies; sustained vocal line with text articulated at quasi-speech rate. Cyclic unity: love poetry; unified by musical style. Evaluation: slow, relaxed tempos require skillful interpretation to evoke the mood of reflection; difficult; graduate college level.

Debussy, Claude.
Prose Lyriques. (Claude Debussy).
Paris: J. Jobert, 1895.

1. De Rêve.
2. De Grève.
3. De Fleurs.
4. De Soir.

Medium: voice and piano. Range: b - a" (c' - c"). French text only. Duration: 23 minutes. Texture: homophonic; Impressionistic harmonies; whole tone scale fragments; tessitura of vocal line often near speech level. Cyclic unity: emotional conflict of the poetry; key relations. Evaluation: difficult; extremes of range required; mature singer and skilled pianist required.

Debussy, Claude.
Trois Ballades de François Villon.
Paris: Durand, 1910.

1. Ballade de Villon à s'amye.
2. Ballade que Villon feit à requeste de sa mere pour prier.
3. Ballade des femmes de Paris.

Medium: voice and piano; orchestral accompaniment by composer is available. Range: b - b" (d' - d"). French text by Villon. Duration: 10 minutes. Texture: homophonic; Impressionistic. Cyclic unity: textual unity. Evaluation: clever songs which do not translate well; difficult; graduate college level.

De Falla, Manuel.
Siete Canciones populares Españolas. (Sept Chansons Populaires Espagnoles).
Paris: Max Eschig; New York: Associated Music Publishers, 1922.

1. El paño moruno.
2. Seguidilla murciana.
3. Asturiana.
4. Jota.
5. Nana.
6. Canción.
7. Polo.

Medium: voice and piano. Range: e' - g" (g' - d"). Spanish text with French translations; in some transpositions, English is also available. Duration: 13 minutes. Texture: homophonic; Spanish dance rhythms and melody. Cyclic unity: mainly poetic; stylistic unity. Evaluation: vocal display pieces, but easy; brilliant accompaniments; graduate college level.

De Kruyf, Ton.
Einst dem Grau der Nacht enttaucht. (Paul Klee).
Amsterdam: Donemus, 1964.

1. Einst dem Grau der Nacht enttaucht.
2. Du Feuerblume.
3. Intermezzo I (Instruments).
4. O lass den unendlichen Funken.
5. Intermezzo II (Instruments).
6. Nachtregen.

Medium: mezzo-soprano and chamber ensemble. Range: f - g" (d' - d"). German text only. Duration: 10 minutes. Texture: 12-tone; ostinatos; octave displacements. Cyclic unity: common musical idiom; poetic unity. Evaluation: very difficult; requires skilled singer and musicians since orchestra has only solo parts; graduate college level.

Delius, Frederick.
Three Verlaine Songs (1897). (Drei Lieder von Verlaine).
London: Tischer & Jagenberg; Oxford University Press, 1910.

1. Il pleure dans mon coeur (Regenlied).
2. Le ciel est par-dessus le toit (Der Himmel ruht dort überm Dach).
3. La lune blanche dans les bois (Mondlicht).

Medium: high voice and piano. Range: c#' - f#" (f' - d"). French text with German translation by G. Tischer. Duration: 6 minutes. Texture: homophonic; some unresolved dissonances. Cyclic unity: poetic; music flows from song to song. Evaluation: moderate difficulty; upper level college.

Dello Joio, Norman.
Three Songs of Adieu.
New York: Marks Music Corp., 1962.

1. After Love (Arthur Symons).
2. Fade, Vision Bright (Anon.).
3. Farewell (John Addington Symonds).

Medium: high voice and piano. Range: f' - b-flat" (G' - e"). English text only. Duration: 5 minutes. Texture: free contrapuntal; thinly scored; polytonal. Cyclic unity: common poetic theme--love; main theme of the third song derived from the accompaniment of the first. Evaluation: high tessitura in places; moderately difficult; upper level college.

Diamond, David Leo.
The Midnight Meditation. (Elder Olson).
New York: Southern Music Publishing Co., 1954.

1. Midnight: I pluck the curtains back.
2. Immensity, like the darkness.
3. Let children ride the year's sweet carousel.
4. I thought once I should have at a Man 's age.

Medium: bass voice and piano. Range: F - e' (c - c'). English text only. Duration: 8 minutes. Texture : atonal; complex rhythms; counterpoint. Cyclic unity: poetic; transitions written in music to provide musical continuity. Evaluation: dramatic in places; difficult; upper level college or graduate college level.

Donovan, Richard.
Four Songs.
Northampton, Mass.: The Valley Music Press, 1951.

1. Away, Delights! (John Fletcher).
2. O Love, How Thou Art Tired Out With Rhyme! (Margaret, Duchess of Newcastle).
3. Song for a Dance (Francis Beaumont).
4. Here Comes A Lusty Wooer (Old Rhyme).

Medium: high voice and piano (or instrumental duo or trio). Range: e-flat' - a-flat" (g' - e"). English text only. Duration: 6½ minutes. Texture: homophonic; all parts have strong linear motion. Cyclic unity: poetry of love and deception. Evaluation: old English poetry in a modern setting; accompaniment is almost two-part writing; moderate difficulty; upper level college.

Dubois, Pierre Max.
Le Zodiaque. Poèmes de José Bruyr.
Paris: Editions Max Eschig, 1964.

1. Le Capricorne
2. Le Lion.
3. La Balance.
4. La Vierge.
5. Les Poissons.
6. Le Verseau.
7. Le Scorpion.
8. Le Bélier.
9. Le Centaure.
10. Les Gémeaux.
11. L'Écrevisse.
12. Le Taureau.

Medium: medium voice and piano. Range: a - f" (d' - d"). French text only. Duration: 17 minutes. Texture: homophonic, with dissonance; contemporary idiom using traditional harmonies. Cyclic unity: uses motives which are varied and expanded, e.g. first motive in first song returns in last song, slightly altered; another motive appears in fourth song and is used in the sixth, seventh, and eighth songs (a chromatically descending passage in thirds). Poetic unity through use of the 12 signs of the Zodiac. Evaluation: clever singable songs in contemporary idiom; fresh crisp rhythms; some parlando passages; somewhat eclectic in syllabic text setting and general style. Good recital material for college levels.

Duke, John.
Three Gothic Ballads. (John Heath-Stubbs).
New York: Southern Music Publishing Co., 1959.

1. The Old King.
2. The Mad Knight's Song.
3. The Coward's Lament.

Medium: medium voice and piano. Range: b-flat - f" (e' - c"(d"). English text. Duration: 6 minutes. Texture: homophonic. Cyclic unity: poetic unity by subject matter; musical unity by general style, which is in style of the poetry. Evaluation: contemporary songs based on Heath-Stubbs' From Charity of the Stars. Most suitable as recital songs for an advanced student.

Durey, Louis.
Le Bestiaire, ou, Cortège d'Orphée, Op. 17. Poemes de Guillaume Apollinaire.
London: J. &. W. Chester, Ltd., 1921.

1. La Tortue.
2. Le Cheval.
3. La Chèvre du Thibet.
4. Le Serpent.
5. Le Chat.
6. Le Lion.
7. Le Lièvre.
8. Le Lapin.
9. Le Dromadaire.
10. La Souris.
11. L'Eléphant.
12. La Chenille.
13. La Mouche.
14. La Puce.
15. La Sauterelle.
16. Le Dauphin.
17. Le Poulpe.
18. La Méduse.
19. L'Ecrevisse.
20. La Carpe.
21. Les Sirènes.
22. La Colombe.
23. Le Paon.
24. Le Hibou.
25. Ibis.
26. Le Boeuf.

Medium: medium voice and piano. Range: c' - g" (d' - d"). French text only. Duration: 18 minutes. Texture: varied, but principally homophonic; uses sequences in variety of keys, so that tonal center not important. Cyclic unity: poetic unity, story of animals following the mythical Orpheus. Musical unity achieved by used of pentatonic scale fragments at various octave levels. Evaluation: clever, interesting songs; medium difficulty.

Durey, Louis.
Images à Crusoë. (Alexis Saint-Léger Léger).
London: J. & W. Chester, Ltd., 1922.

1. Vieil homme aux mains nues.
2. Vendredi: Rires dans du soleil.
3. Association: Le pan de mur.
4. L'Arc: Devant les mystères de la cheminée.
5. Visitation: C'est un autre.
6. Le Perroquet: C'est le soir sur ton Île.
7. Attente: Ainsi, d'avoir perdu le fil de tes divinations.

Medium: medium voice with instruments: string quartet, flute, clarinet and celesta (or harp). Range: b - g#" (e' - c"). French text only. Duration: 25 minutes. Texture: homophonic, with atonal harmonies; much 7th chord dissonance. Cyclic unity: poetic unity by narrative; musical unity by return of material of first song in last, but with inversion; first song is with mood looking ahead while last song looks backwards. Evaluation: interesting early 20th cycle; moderately difficult. Some expressionistic tendencies evident.

Egk, Werner.
Quattro Canzoni. Vier italienische Lieder.
Mainz: B. Schott's Söhne, 1956.

1. Canto delle risaie (Song of the rice fields).
2. Tu nel tuo letto (You dream in your bed).
3. Crudele Irene (Cruel Irene).
4. Tarantella: Io mi sono un poveretto (I'm a poor rogue).

Medium: high voice and orchestra (piano-score available). Range : e' - b" (b-flat' - f"), very high tessitura. Italian text, folk poetry; German translation by Ludwig Andersen; English translation available separately. Duration: 12 minutes. Texture: tonality carefully concealed by tone clusters and other dissonant devices; strong rhythmic drive. Cyclic unity: folk poems linked by similar point of view; an arranged cycle; short musical motives link songs together. Evaluation: brilliant, well-written songs, most effective with original accompaniment; lively Neapolitan folk style through-out; first song is wordless; difficult; graduate level; requires well-developed voice.

Egk, Werner.
La Tentation de Saint Antoine (1945). D'après des airs et des vers de 18^{e}. siecle. [Miniature score.]
London: B. Schott, 1947, 1952.

1. Ciel! l'Univers.
2. C''étoit ainsi.
3. On vit sortir.
4. On vit des démons.
5. Quelques-uns prirent le cochon.
6. Sur un sopha.
7. On voyoit sur un thrône.
8. Courez vite.
9. Le Saint, craignant de pêcher.
10. Pique dans ce bacchanal.
11. Tel qu'un voleur.
12. Ah! Mon Dieu!
13. Le Démon, quoiqu'il passe pour fin.

Medium: alto (or baritone), string quartet and string orchestra; earlier version has only string quartet. Range: g' - f" (d' - d"). French text only. Duration: 28 minutes. Texture: conventional melodies with atonal accompaniment; mild dissonance. Cyclic unity: musical style; textual unity. Evaluation: charming, contemporary settings of older poetry; facile articulation required; difficult; graduate recital material.

Einem, Gottfried von.
Acht Hafis-Lieder, Op. 5.
Wien: Universal-Edition, 1945.

1. Wahrlich, du bist ein kekker Dieb!
2. Wenn mein heisses Herz in tausend Stükke brechen.
3. Ich Unglückseliger!
4. Fort ist die Sonne.
5. Nichtswurdig bist du.
6. Jawohl, man nahe andachtsvoll.
7. Das sind die Kostbarkeiten dieser Erde.
8. Die Tulpen haben ihre Kelche.

Medium: high voice and piano. Range: d' - a" (a' - e"). German only. Duration : 9 minutes. Texture: homophonic; seventh-chord harmonic structures; jazz rhythms. Cyclic unity: motivic and unified musical style; poetic: man's love for woman, which causes greater reverence in him than the holiness of the holy ones, but when he dies he wishes to be buried -- not in the cold earth -- but in a wine cellar! Evaluation: music to be accented by phrases not measure bars; much syncopation; difficult piano accompaniment; moderate difficulty vocally; upper level college or graduate level.

Einem, Gottfried von.
Fünf Lieder aus dem Chinesischen, Op. 8.
Mainz: B. Schott's Söhne, 1950.

1. Die geheimnisvolle Flöte. (Li-Tai-Po).
2. In der Fremde. (Li-Tai-Po).
3. Die Einsame. (Wang-Seng-Yu).
4. Ein junger Dichter denkt an die Geliebte. (Sao-Hen).
5. Abend. (Sang-Sli-Po).

Medium: medium voice and piano. Range: g - g#" (e' - c"). German text only. Duration: 5 minutes. Texture: homophonic; ostinatos in each song; tends to be atonal. Cyclic unity: common poetic theme: evening and love; musical unity by rhythmic motivic ostinatos. Evaluation: conventional melodic writing; moderate difficulty; recital material upper college or graduate levels.

Einem, Gottfried von.
Japanische Blätter, Op. 15.
Mainz: B. Schott's Söhne; Wien: Universal Edition, 1953.

1. Heimweh (Yakamochi).
2. An einen Freund (Mitsune).
3. Trübsinn (Mitsune).
4. Die Träume (Frau Komachi).
5. Die Wartende (Kaiserin Iwa no Hione).
6. Trübes Lied (Ozi).
7. Sehnsucht nach der Nachtigall (Tomonori).
8. Liebeswerbung (Kaiser Yuryaku).
9. Immer wieder (Anon.).
10. Das klagende Herz (Fukayobu).
11. Bitte an den Hund (Anon.).
12. Lieben und Sterben (Anon.).
13. Leichtes Spicl (Anon.).
14. Seitdem ich dich liebe (Atsutada).
15. Einsam (Hitomaro).
16. Noch einmal lass mich! (Izumi Shikibu).

Medium: high voice (tenor) and piano. Range: d - a' (e - e'). German text only, translations by Hans Bethge. Duration: 15 minutes. Texture: atonal; ostinatos in both accompaniment and voice part. Cyclic unity: poetic unity—love; repeated note motive prominent in majority of the songs. Evaluation: well-written for voice; difficult; graduate level recital material.

Eisenmann, Will.
Rubaiyat. Zyklus I. Die Sprüche der Weisheit von Omar Khayyam.
Zürich: Gebrüder Hug & Co., n.d.

1. Rubai XXXV.
2. Rubai XXXVI.
3. Rubai LXX.
4. Rubai LXXXVI.
5. Rubai CIV.
6. Rubai CXIX.
7. Rubai C III.
8. Rubai CXVII.
9. Rubai CIX.
10. Rubai CLII.
11. Rubai CXLV.
12. Rubai LXXVII.
13. Rubai IX.
14. Rubai CV.
15. Rubai CXLVII.
16. Rubai LIV.
17. Rubai CXXVIII.
18. Rubai LXXVI.
19. Rubai LVIII.
20. Rubai XXXIX.
21. Rubai CVII.
22. Rubai XCIX.
23. Rubai CXIV.
24. Rubai CXLVI.
25. Rubai CLIII.

Medium: medium voice (baritone) and piano. Range: a-flat - g" (d - e"). German text only. Duration: 25 minutes. Texture: contemporary idiom; varied styles--homophonic and linear. Cyclic unity: common theme of pleasure for its own sake; first and last songs have similar accompanimental figures. Evaluation: difficult; requires singer with poetic insight; upper level college.

Eisenmann, Will.
Rubaiyat. Zyklus II. Die Sprüche der Weiheit von Omar Khayyam.
Zürich: Gebrüder Hug & Co., 1955.

1. Rubai LXXII.
2. Rubai LXXXI.
3. Rubai LXXIV.
4. Rubai CXLIV.
5. Rubai CVI.
6. Rubai LXIV.
7. Rubai LXXXIV.
8. Rubai XXVII.
9. Rubai LXVI.
10. Rubai CXXVII.
11. Rubai CX.
12. Rubai XVII.
13. Rubai CII.
14. Rubai XXXI.
15. Rubai LXXVII.
16. Rubaiyat XL und XLI.
17. Rubai LXXXIII.
18. Rubai LXXX.
19. Rubai LXXI.
20. Rubai XXV.
21. Rubai LXI.
22. Rubai LXXIX.
23. Rubai LXV.

Medium: medium voice and piano. Range: g - g" (e' - e"). German text only. Duration: 17 minutes. Texture: atonal; contrapuntal at times; ostinatos and sequences. .Cyclic unity: poetic theme of despair; each song begins from where last one cadenced. Evaluation: difficult; requires singer with poetic insight and understanding; graduate or upper level college.

Eisler, Hanns.
Sechs Lieder, Op. 2.
Wien: Universal Edition, 1925.

1. So schlafe nun du Kleine! (Claudius).
2. Ach, es ist so dunkel in des Todes Kammer (Claudius).
3. Wenn ich erführe (Bethge).
4. Erhebt euch, Freunde (Klabund).
5. Der Mond wird oft noch über den Syringen (Klabund).
6. Ich habe nie vermeint mich selber zu erkennen (Klabund).

Medium: high voice and piano. Range: a - a" (e' - e"). German text only. Duration: 6 minutes. Texture: modified 12-tone technique. Cyclic unity: poetic unity; arranged cycle; similar musical treatment. Evaluation: difficult; graduate college level.

Ellis, Vivian.
Four Songs from the Water Babies. (Charles Kingsley).
London: Boosey & Hawkes, 1963.

1. Song of the Chimney Sweep.
2. When All the World was Young.
3. I Wish I Were a Fish.
4. The Prettiest Doll in the World.

Medium: baritone and piano. Range: c - d' (c - c'). English text only. Duration 6½ minutes. Texture: simple folk ballad style; one tonality for all songs. Cyclic unity: children's songs; similar musical style. Evaluation: text adapted from writings of Kingsley by the composer; fun songs for children or encore group; easy; high school level.

Erbse, Heimo.
Drei Lieder, Op. 17. (Eduard Mörike).
Frankfurt: Henry Litolff 's Verlag; C. F. Peters, 1959.

1. September-Morgen.
2. Um Mitternacht.
3. Früh im Wagen.

Medium: medium voice (mezzo-soprano or baritone) and piano. Range: a-flat - f" (d' - c"). German text only. Duration: 4½ minutes. Texture: homophonic in sections; atonal imitative figures. Cyclic unity: poetic unity; chords built of the interval of the second used in all songs as a motive or motto. Evaluation: moderate difficulty; demands accomplished pianist; upper level college.

Ernst, Robert.
Kalendarium; zwölf Gedicht aus "O Mensch, gib acht" von Josef Weinheber.
Wien: Universal Edition, 1940.

1. Jänner.
2. Februar.
3. März.
4. April.
5. Mai.
6. Juni.
7. Juli.
8. August.
9. September.
10. Oktober.
11. November.
12. Dezember.

Medium: high voice and piano. Range: c' - a" (g' - e"). German text only. Duration: 8 minutes. Texture: homophonic and at times contrapuntal; varies according to the poem; diatonic. Cyclic unity: logical key sequences; each month of year treated with appropriate theme: January borrows "Dreikönigslied," May uses a Ländler, and December uses "Kommet ihr Hirten" and a chorale. Evaluation: easy to medium difficulty; amusing; piano accompaniment is more difficult than vocal part; upper or lower level college.

Escher, Rudolf.
Chants du Désir. Quatre sonnets de Louise Labé.
Amsterdam: Donemus, 1951.

1. Je vis, je meurs: je me brule et me noye.
2. On voit mourir toute chose animée.
3. Tout aussi tot que je commence à prendre.
4. Tout que mes yeux pourront larmes espandre.

Medium: mezzo-soprano and piano (or, orchestra). Range: g - g" (d' - e"). French text only. Duration: 11 minutes. Texture: polytonal; irregular meters; contrapuntal writing. Cyclic unity: poetic unity--desire for death; several motives used in songs as link. Evaluation: independent vocal part not harmonically related to accompaniment; wide range; difficult; graduate college.

Fairchild, Blair.
A Baghdad Lover. A Cycle of Nine Songs, Opus 25. (Charles Hanson Towne).
London: Novello & Co, 1911.

1. O Queen of Beauty.
2. To Kiss Her!
3. The Praises of Her Beauty.
4. If One Should Ask.
5. So Much I Love.
6. What Morn Shall I Find Thee?
7. The Myrtles of Damascus.
8. Serenade.
9. O Tomb!

Medium: baritone and piano. Range: bb - f#" (d' - c"). English. Duration: 12 minutes. Texture: Homophonic with chords, broken arpeggios and octaves, some martellato; romantic piano style, with use of the whole tone scale. Cyclic unity: beginning motive appears again on the last two pages; poetic unity in the topic of a "baghdad lover." Evaluation: interesting example of early twentieth-century American composer's use of new methods.

Fauré, Gabriel Urbain.
La Bonne Chanson, Opus 61. (Paul Verlaine).
Paris: J. Hamelle, [ca 1893].

1. Une Sainte en son auréole.
2. Puisque l' aube grandit.
3. La lune blanche luit dans les bois.
4. J' allais par des chemins perfides.
5. J' ai presque peur, en vérité.
6. Avant que tu ne t' en ailles.
7. Donc, ce sera par un clair jour d'été.
8. N'est — ce pas?
9. L'hiver a cessé.

Medium: voice and piano. Range: c' - f#" (e' - e"). French; International Edition has literal English translation. Duration: 18 minutes. Texture: basically homophonic with counterpoint used extensively; tricky rhythms; vocal line is very lyric and follows French accent and nuance closely. Cyclic unity: one of few cycles to show highly organized cyclic unity, both in music and poetry; eight motives can be isolated, with the last song built up of all motives except 4 and 5. Evaluation: difficult for both singer and accompanist; piano part is fiendishly demanding; beautiful lyric; excellent recital material; performed too infrequently.

Fauré, Gabriel Urbain.
La Chanson d'Ève, Op. 95. (Charles van Lerberghe).
Paris: Heugel & Cie, 1907.

1. Paradis.
2. Prima verba.
3. Roses ardentes.
4. L'Aube blanche.
5. Comme Dieu rayonne.
6. Dans un parfum de roses blanches.
7. Eau vivante.
8. Veilles-tu, ma senteur de soleil.
9. Crépuscule.
10. O mort, poussière d'étoiles.

Medium: medium voice (mezzo-soprano or alto) and piano. Range: c' - f" (d' - d"). French text only. Duration: 30 minutes. Texture: homophonic; chromatic harmonies; some contrapuntal writing. Cyclic unity: motto theme used in songs 1 and 7; general style; poetic continuity. Evaluation: tends to be musically verbose, although not as developed as La Bonne Chanson, for example. Difficult; upper level college recital material.

Fauré, Gabriel Urbain.
Cinq Mélodies de Venise, Op. 58. (Paul Verlaine).
Paris: Hamelle, 1890.

1. Mandoline: Les donneurs de sérénades.
2. En Sourdine: Calmes dans le demijour.
3. Green: Voici des fruits, des fleurs, des feuilles.
4. A Clymène: Mystiques barcarolles.
5. C'est l'extase langoureuse.

Medium: medium voice (mezzo-soprano or baritone) and piano. Range: c' - e" (g' - d"). French text only. Duration: 11½ minutes. Texture: homophonic; much sequencing. Cyclic unity: arranged cycle; poetry unified; music unity by repetition of a motivic pattern in all songs, e.g. bar 3 of song 1; also phrase repetition. Evaluation: first of his songs to have suggestion of cyclic unity; interpretatively difficult; compare with settings of same poetry by Hahn and Debussy; upper level college.

Fauré, Gabriel Urbain.
L'Horizon chimérique, Op. 118. (Jean de La Ville de Mirmont).
Paris: Durand, 1922.

1. La Mer est infinie.
2. Je me suis embarqué.
3. Diane, Séléné.
4. Vaisseaux, nous vous aurons aimes.

Medium: voice (medium) and piano. Range: c#' - e" (d' - c"). French. Duration: 7 minutes. Texture: homophonic and chordal; simple accompaniment. Cyclic unity: no musical unity other than closely related keys and return of the original key in the last song (D major, D-flat major, E-flat major, and D major); poetic unity and manner of publication make this a cycle; three of songs are through-composed, and the second is in ternary form. Evaluation: moderately difficult; songs are uneven, tend to be more simple than earlier songs, and none is a match for his earlier music; diction poses a problem; not a great work; upper-level college.

Fauré, Gabriel Urbain.
Mirages, Op. 113. (Baronne de Brimont).
Paris: Durand, 1919.

1. Cygne sur l'eau.
2. Reflets dans l'eau.
3. Jardin nocturne.
4. Danseuse.

Medium: voice (medium) and piano. Range: c' - f" (eb' - c"). French. Duration: 11 minutes. Texture: homophonic with broken chord figurations in the accompaniment; songs 1, 2, and 4 are in ternary form. Cyclic unity: no cyclic recurrence of themes; key sequence is F major, B-flat major, E-flat major, and D minor; poetic and stylistic unity only. Evaluation: moderately difficult; extremes of range are avoided and repetition of pitches is high; sparse sonority is rather interesting; good recital material; upper-level college.

Fauré, Gabriel Urbain.
Poème d'un Jour, Op. 21. (Charles Grandmougin).
Paris: Durand, 1881.

1. Rencontre.
2. Toujours.
3. Adieu.

Medium: voice (medium low) and piano. Range: c#' - f#" (c#' - c#"). French. Duration: 5 minutes. Texture: homophonic with arpeggios in the accompaniment; fluid vocal line. Cyclic unity: closely related key sequence (B major, E minor, E major); mainly through poetic unity of poet's meeting with his beloved, their pledge, and then farewell. Evaluation: moderate difficulty, with difficult piano accompaniment in songs 1 and 2; legato style required by voice; upper-level college; recital material.

Fine, Irving.
Mutability. (Irene Orgel).
New York: Mills, 1959.

1. I have heard the hoof beats of happiness.
2. The Worm.
3. The Weed.
4. Peregrine.
5. Jubilation.
6. Now God be thanked for mutability.

Medium: mezzo-soprano and piano. Range: bb - f" (d' - d"). Duration: 10 minutes. Texture: contrapuntal, hard and generally unlovely; tonal but uncompromisingly dissonant structure. Cyclic unity: mainly in poetic subject, with narrative of an insect and its adventures. Evaluation: difficult for both singer and pianist as the piano has awkward intervals and the vocal line has jagged leaps.

Finney, Ross Lee.
Poems by Archibald MacLeish. A Cycle of Songs.
New York: American Music Edition, 1955.

1. They seemed to be waiting.
2. Go secretly.
3. The flowers of the sea.
4. Salute.
5. These, my Ophelia.

Medium: high voice and piano. Range: d' - g" (e' - e"). English. Duration: 7 minutes. Texture: homophonic and also contrapuntal in places; some ostinatos. Cyclic unity: closely related keys, but mainly poetic. Evaluation: interesting music in modern idiom; upper-college level.

Finney, Ross Lee.
Poor Richard. A Cycle of Songs to Texts by Benjamin Franklin.
New York: G. Schirmer, 1950.

1. Epitaph.
2. Here Skugg Lies.
3. Wedlock, as Old Men Note.
4. Drinking Song.
5. When Mars and Venus.
6. Epitaph on a Talkative Old Maid.
7. In Praise of Wives.

Medium: voice and piano. Range: d' - a" (a' - e"). Duration: 6 minutes. Texture: homophonic and diatonic with occasional added seventh. Cyclic unity: last song has opening motive similar to that of first song; mainly poetic in the sayings of Poor Richard. Evluation: not too difficult; humorous; good recital; senior-college level.

Finney, Ross Lee.
Three Love Songs. (John Donne).
Northampton, Mass.: Valley Music Press, 1957.

1. A Valediction: Of Weeping.
2. A Valediction: Forbidding Mourning.
3. Love's Growth.

Medium: voice and piano. Range: d' - a" (e' - e"). English. Duration: 7 minutes. Texture: quasi-contrapuntal; tends toward eighteenth-century classical style. Cyclic unity: poetic subject. Evaluation: interesting songs of moderate difficulty; upper-level college.

Finzi, Gerald.
Before and After Summer. (Thomas Hardy). Opus 16.
London: Boosey & Hawkes, 1949.

1. Childhood among the ferns.
2. Before and after summer.
3. The self-unseeing.
4. Overlooking the river.
5. Channel firing.
6. In the mind's eye.
7. The too short time.
8. Epeisodia.
9. Amabel.
10. He abjures love.

Medium: baritone and piano. Range: g' - f" (d' - b'). English. Duration: 30 minutes. Texture: homophonic with some modal harmony and dissonance of seventh and ninth added to chords. Cyclic unity: musically, loose connections, if any, although each song begins where previous one cadenced; poetic unity in the common theme of man's quest for love. Evaluation: Interesting songs, especially songs 2, 5, and 7, but the whole cycle seems to lack climax due to songs being composed as separate songs and then put together; craftsmanship is impeccable; difficult; upper-level college; recital material.

Finzi, Gerald.
By Footpath and Stile. (Thomas Hardy).
London: J. Curwen & Sons, 1926.

1. Paying calls.
2. Where the picnic was.
3. The oxen.
4. The master and the leaves.
5. Voices from things growing in a churchyard.
6. Exeunt omnes.

Medium: baritone and string quartet. Range: b - e" (d' - d"). English. Duration: 12 minutes. Texture: homophonic with added note dissonance; modal. Cyclic unity: first theme (in second violin) returns in song 2 and again in the last page of cycle, but in another key; cycle begins and ends in the same mode. Evaluation: moderate difficulty; lyric; upper-level college; recital material.

Finzi, Gerald.
Earth and Air and Rain, Op. 15. (Thomas Hardy).
London: Boosey & Hawkes, 1936.

1. Summer Schemes.
2. When I set out for Lyonnesse.
3. Waiting both.
4. The Phantom.
5. So have I fared.
6. Rollicum-rorum.
7. To Lizbie Browne.
8. The Clock of the Years.
9. In a Churchyard.
10. Proud songsters.

Medium: baritone and piano. Range: bb - f#" (bb - d"). English. Duration: 30 minutes. Texture: homophonic, with much recitative in style of ordinary speech and in tempo of Anglican chant. Cyclic unity: mainly in key sequences and general poetic theme. Evaluation: moderate difficulty; typical Finzi idiom; recital material, but rather long for such homogeneous style; upper-level college. Freer vocal line than in earlier cycles.

Finzi, Gerald.
I Said to Love. (Thomas Hardy).
London: Boosey & Hawkes, 1958.

1. I need not go.
2. At Middle-field Gate in February.
3. Two lips.
4. In five-score summers.
5. For life I had never cared greatly.
6. I said to love.

Medium: low voice and piano. Range: a - f#" (c'- d"). English. Duration: 13 minutes. Texture: homophonic with occasional polyphony and added seventh dissonance. Cyclic unity: musical unity by descending scale in bass used in songs 1 and 6; poetic unity in general subject of love. Evaluation: moderate difficulty; composer shows affinity for Hardy's poetry with lyrical music when the text permits lyricism and subtle underlining of words by music for heightening otherwise; upper-level college; recital material.

Finzi, Gerald.
Till Earth Outwears. (Thomas Hardy).
London: Boosey & Hawkes, 1958.

1. Let me enjoy the earth.
2. In years defaced.
3. The market-girl.
4. I look into my glass.
5. It never looks like summer.
6. At a lunar eclipse.
7. Life laughs onward.

Medium: medium voice or piano (tenor or baritone). Range: c' - a" (g' - e"). English. Duration: 14 minutes. Texture: homophonic, with many songs having vocal line duplicated in the accompaniment; not extremely dissonant. Cyclic unity: general poetic theme; also logical key connections from song to song. Evaluation: moderate difficulty; interesting music; good relationship of poetry and music; upper-level college; recital material.

Finzi, Gerald.
A Young Man's Exhortation. (Thomas Hardy).
London: Oxford University Press, 1933.

Part I. Mane floreat, et transeat. Psalm 89.
1. A young man's exhortation.
2. Ditty.
3. Budmouth dears.
4. Her temple.
5. The comet at Yell'ham.

Part II. Vespere decidat, induret, et arescat. Psalm 89.
6. Shortening days.
7. The sigh.
8. Former beauties.
9. Transformations.
10. The dance continued.

Medium: voice and piano (tenor). Range: c' - a" (e' - e"). English. Duration: 14 minutes. Texture: traditional harmony with added dissonance of seventh and ninth in the homophonic texture. Cyclic unity: primarily poetic, but first and last songs have similar beginning melodic lines. Score says "designed as a cycle" with lusty poetry in which man recounts his love and recalls her death. Evaluation: songs are saved from suggestion of banality by the composer's scrupulous attention to the poetry and its subtle changes of mood; no word-painting but careful underlining of text by subtle word placement and accent and by a discreet but effective use of the accompaniment; moderate difficulty; upper-level college; recital material.

Flanagan, William.
Time's Long Ago. A Cycle of Songs to Poems of Herman Melville.
New York: American Composers Alliance, 1951.

1. Time's Long Ago.
2. Pisa's Leaning Tower.
3. The Night March.
4. Monody.
5. Under the Ground.
6. Lament.

Medium: high voice (soprano) and piano. Range: c' - a" (e' - f"). English. Duration: 10 minutes. Texture: blend of contrapuntal and homophonic; dissonance between voice and piano at times; last songs appear to be stylistically different from early ones. Cyclic unity: poetic, mainly. Evaluation: difficult; suitable only for graduate voice students or professional performers; vocal line has jagged phrases, but is quite lyric; good quality of poetry and music.

Flothuis, Marius.
Four Trifles, Op. 33.
Amsterdam: Donemus, 1949.

1. Falling asleep in an orchard (S. Towsend Warner).
2. The look (S. Teasdale).
3. Black eyes (S. Towsend Warner).
4. The seal-woman (K. Raine).

Medium: originally for high voice and piano, but also in low voice version. Range: c' - a" (f' - d"). English. Duration: 5 minutes. Texture: homophonic, modern idiom; vocal line has ascending half-steps in places. Cyclic unity: poetic around the subject of trifles; songs are in logical key sequence, but are definitely contrasting. Evaluation: relatively easy for the modern idiom; clever songs; good material for teaching or recital; lower-upper level of college. Since an arranged cycle, the songs may also be performed separately.

Fortner, Wolfgang.
Songs nach Texten von William Shakespeare.
Mainz: B. Schott's Söhne, 1947.

Motto: Macht mir Musik (Give me some music).
1. Liebeslied (O mistress mine).
2. Frühlingslied (When daisies pied).
3. Winterlied (When icicles hang).
4. Lied vom Weidenbaum (Willow, willow).
5. Sturmlied (Blow, thou winter wind).
6. Nimm, o nimm (Take, O take).
7. Tod, komm herbei (Death, come away).
8. Grablied (Fear no more).
9. Narrenlied (Fool's Song).
10. Der Totengräber (The Gravedigger).
Epilogue: Dies Morgen, Morgen, immer wieder Morgen (Tomorrow, tomorrow, and tomorrow).

Medium: medium voice (baritone) and piano. Range: a - f" (c' - c"). German text, translations from English, by A. W. Schlegel and Ludwig Tieck, and Karl Georg Mantey. Duration: 21 minutes. Texture: atonal; lyric vocal writing; linear accompaniment. Cyclic unity: arranged cycle; prelude (motto) reappears in epilogue; several chordal patterns appear in several songs as motives. Evaluation: contemporary settings of Shakespeare in which the dramatic element is prominent; difficult; graduate college level.

Fortner, Wolfgang.
Vier Gesänge, nach Worten von Hölderlin.
Mainz: B. Schott's Söhne, 1940.

1. An die Parzen: Nur einen Sommer gönnt.
2. Hyperions Schicksalslied: Ihr wandelt droben im Licht.
3. Abbitte: Heilig Wesen! Gestört.
4. Geh' unter, schöne Sonne.

Medium: bass voice and piano. Range: B - a#' (a - f'). German text only. Duration: 8 minutes. Texture: homophonic, with contrapuntal sections, e.g. passacaglia in last song; atonal, although vocal part quite diatonic. Cyclic unity: poetry has common theme of cry against fate and the poet's attempt to reach the ideal in the real; musical unity of style. Evaluation: very effective setting of poetry in modern idiom; difficult; excellent graduate recital material.

Françaix, Jean.
L'Adolescence Clémentine [Clément Marot in His Youth]. (Clément Marot).
Paris: Editions Max Eschig, 1948.

1. De Jan-Jan.
2. Mon coeur est tout endormy.
3. D'une vieille dame fort pale et d'un vieil gentilhomme.
4. Complainte.
5. Avant naissance.

Medium: baritone, clarinet and piano. Range: B - f' (d - d'). French text only. Duration: 8 minutes. Texture: homophonic; mild dissonance; lively style. Cyclic unity: poetic unity--Marot's own autobiographical writings; music conceived as a unit with cadences followed by bridge passages. Evaluation: interesting contemporary music; difficult; most suitable for graduate college recital.

Françaix, Jean.
Cinq Poèmes de Charles d'Orléans.
Mainz: B. Schott's Söhne, 1950.

1. En regardant ces belles fleurs.
2. Laissez-moi penser à mon aise.
3. Petit mercier!
4. Je ne vois rien qui ne m'ennuie.
5. Encore est vive la souris.

Medium: baritone and piano (also available for: baritone, flute, and piano). Range: B - f' (d - d'). French text only. Duration: 8 minutes. Texture: homophonic with mild dissonances; light style of *Les Six*. Cyclic unity: poetic unity not strong—arranged cycle; unity of musical style. Evaluation: interesting contemporary songs; moderately difficult; upper level college.

Frankel, Benjamin.
The Aftermath, Op. 17. (Robert Nichols).
London: Augener, 1949.

1. At the ebb.
2. Alone.
3. Annihilated.
4. Shut of night.
5. Night song.
6. Deliverance.

Medium: tenor, trumpet, strings, and timpani. Range: c' - g# (d' - d"). English. Duration: 15 minutes. Texture: blend of homophonic and contrapuntal, with seventh chord harmony. Cyclic unity: musical unifying element in the return of the trumpet theme from the introduction to song one in the sixth song; poetic unity, too, in the subject. Evaluation: moderately difficult; tessitura is too low for tenor solo for good projection; recital material.

Fricker, P. Racine.
O Longs Desirs, Op. 39. Song cycle for soprano and orchestra.
(Louise Labé).
London: Schott & Co., 1963.

1. O longs desirs.
2. Pour le retour du Soleil.
3. Baise m'encor.
4. Lut, compagnon de ma calamité.
5. Tout aussi tot que je commence.

Medium: soprano and orchestra. Range: b - b" (a' - f"). French only. Duration: 18 minutes. Texture: mainly homophonic, shows the influence of Mahler in voice line and in accompaniment. Cyclic unity: poetic and stylistic, primarily, but also much use of repeated rhythmic patterns and intervals. Evaluation: extremely difficult vocal line, suitable only for the professional or most advanced student; the voice has wide sweeping phrases with many leaps of more than an octave; great dynamic variation is needed as the cycle moves from a double forte opening to a double piano close; dramatic music which could be very effective when done by soprano with secure rhythm and excellent sense of pitch.

Fromm, Herbert.
The Crimson Sap. (Jean Harper).
New York: C. Fischer, 1956.

1. I shall not sing of hearts.
2. Cut me a twig.
3. A golden band.
4. Love for the ankle bone.
5. Come away with me.
6. The devil has a forked tongue.
7. A veil is over the moon.
8. I was sick.
9. I am the fever.
10. Some are now secret.

Medium: medium voice and piano. Range: a - g" (d' - D"). English. Duration: 21 minutes. Texture: homophonic, with contrapuntal sections for contrast, especially ostinato patterns. Cyclic unity: poetic mainly; the composer says that the songs are intended as a continuous cycle, but "since each song depicts another aspect of love, it is possible . . . to select songs individually," except for the last song which serves as a epilogue. Evaluation: moderately easy vocal line, but tricky rhythms in the accompaniment; sentimental poetry tends toward banality; lower-level college; teaching material.

Furze, Jessie.
The Lollipop Shop. (Anne Baker).
Brighton, England: H. Freeman, 1960.

1. The Lollipop Shop.
2. Mrs. Duke.
3. Choosing.
4. The Little Shop Cat.
5. Bull's Eyes.
6. The Chocolate Soldiers.
7. The Toy Sweet Shop.
8. On the Candy Box.
9. The Sugar Clock.
10. Toffees.
11. Chocolate Cigarettes.
12. The Sugar Mouse.
13. Indecision.
14. The Choice.

Medium: voice and piano. Range: c' - g" (f' - d"). English. Texture: homophonic. Duration: 8 minutes; each song is one page long. Cyclic unity: poetic narrative. Evaluation: easy, child-like, sweet.

Gallois-Montbrun, Raymond.
Les sept péchés capitaux. (Pierre Dumayet).
Paris: Alphonse Leduc & Cie, 1951.

1. L'Orgueil.
2. L'Envie.
3. L'Avarice.
4. La Paresse.
5. La Luxure.
6. La Colère.
7. La Gourmandise.

Medium: high voice (soprano) and piano. Range: c' - g" (e'- e"). French only. Duration: 5 minutes. Texture: homophonic, modern idiom with added dissonance; similar to Poulenc. Cyclic unity: poetic subject of the seven deadly sins; closely related key sequence seems to be the only musical link other than style. Evaluation: moderately difficult; extremely clever songs; requires very rapid articulation; very good recital material.

Gibbs, Cecil Armstrong.
Joan of Arc, Op. 102. (Mordaunt Currie).
London: Boosey & Hawkes, 1947.

1. Revelation.
2. Victory.
3. Crowning.
4. Defeat.
5. Mors janua vitae.

Medium: soprano and piano. Range: c' - a" (e' - e"). English. Duration: 10 minutes. Texture: much canonic imitation between the voice and accompaniment, so primarily contrapuntal but also homophonic parts. Cyclic unity: in the last song the first motive of song 1 reappears at the end as cyclic return; key sequences are closely related; narrative unity in the Joan of Arc legend. Evaluation: average difficulty, but the diatonic harmony should give few problems; college; lyric-dramatic.

Ginastera, Alberto.
Las horas de una estancia (Times of Day on a Farm). (Silvina Ocampo, with English translation by Hugh Ross).
New York: Southern Music Publishing, 1963.

1. El Alba (Dawn).
2. La mañana (Morning).
3. El mediodia (Midday).
4. La tarde (Afternoon).
5. La noche (Night).

Medium: voice and piano. Range: d' - a" (f' - e"). Spanish with English version. Duration: 12 minutes. Texture: chordal and polyphonic; polytonal, and each song has a distinctive ostinato, with unique rhythmic groupings, especially in song 2. Cyclic unity: textual unity in the hours-of-the-day sequence; musical unity in the general style, as the first and last song have an accompaniment of slow moving chords. Evaluation: moderate difficulty; extremely interesting music; upper-level college; recital material.

Glanville-Hicks, Peggy.
Profiles from China. (Eunice Tietjens).
New York: Weintraub Music Company, 1951.

1. Poetics.
2. A Lament of Scarlet Cloud.
3. The Dream.
4. Crepuscule.
5. The Son of Heaven.

Medium: voice and piano (high-tenor), with original version for string quartet. Range: e' - a" (a' - f"). English. Duration: 5 minutes. Texture: homophonic and contrapuntal; countermelody in song two, but otherwise accompaniment as usual pattern. Cyclic unity: poetic unity; music unity by general style. Evaluation: interesting songs of moderate difficulty; Chinese influence does not extend to music other than use of pentatonic scale fragments, but beautiful melodies, dissonance, and rhythmic complexities enhance the exotic poetry.

Görner, Hans-Georg.
Die Sternsinger; winterliche Bankellieder, Op. 14.
Hamburg: N. Simrock, 1959.

1. Aufmarsch der Sternsinger: Die heilgen Dreikönig mit ihrem Stern (Goethe).
2. Cantus I: Huh, da kommt der Winter her (Theodor Krause).
3. Cantus II: Der Winter ist ein rechter Mann (Matthias Claudius).
4. Abmarsch der Sternsinger: Die heilgen Dreikönig (Goethe).

Medium: medium low voice and piano. Range: b-flat - e-flat" (c' - c"). German text. Duration: 5 minutes. Texture: contemporary homophonic with mild dissonance. Cyclic unity: unity by repetition of first song as the coda of the work; work could be staged with three characters pantomiming as the music is performed. Evaluation: humorous, clever poetry and music; average-difficult; well-written; upper-level college; cf. Hugo Wolf's Epiphanias.

Gold, Ernest.
Songs of Love and Parting.
New York: G. Schirmer, 1963.

1. Gifts (James Thomson).
2. Shall I Compare Thee (Shakespeare).
3. A Red, Red Rose (Robert Burns).
4. Peace (Emily Dickinson).
5. Parting (Emily Dickinson).
6. Time Does Not Bring Relief (Edna St. Vincent Millay).
7. Music, When Soft Voices Die (Percy Bysshe Shelley).

Medium: high voice (soprano or tenor) and piano. Range: a - a" (e' - f"). English only. Duration: about 15 minutes. Texture: homophonic, with contrapuntal passages; much dissonance; some bitonality. Cyclic unity: poems of love and parting; similarity of musical style; arranged cycle. Evaluation: interesting settings; rhythmically and tonally complex; difficult; graduate college level.

Graener, Paul.
Neue Galgenlieder. (Christian Morgenstern), Op. 43b.
Wiesbaden: Breitkopf & Härtel, 1959.

1. Gespenst: Esgibt ein Gespenst.
2. Der Seufzer: Ein Seufzer lief Schlittschuh.
3. Das Huhn: In der Bahnhofshalle, nicht für es gebaut.
4. Der Mond: Als Gott den lieben Mond erschuf.
5. Der Zwölf-Elf: Der Zwölf-Elf hebt die linke Hand.
6. Philanthropisch: Ein nervöser Mensch auf einer Wiese.
7. Palmström: Palmström steht an einem Teiche.

Medium: low voice (bass) and piano. Range: B - e' (c - c'). German text only. Duration: 10 minutes. Texture: homophonic with mild dissonance; generally Romantic style. Cyclic unity: satiric poems unify work; common musical style. Evaluation: group can be paired with Op. 43a as this first song begins in same key as the last song of the previous opus; fine addition to the bass repertory; difficult; upper level college.

Graener, Paul.
Palmström singt, Op. 43a. Sieben Galgenlieder von Christian Morgenstern.
Wiesbaden: Breitkopf & Härtel, 1959.

1. Igel und Agel: Ein Igel sass auf einem Stein.
2. Das Knie: Ein Knie geht einsam durch die Welt.
3. Gebet: Die Rehlein beten zur Nacht.
4. Die weggeworfene Flinte: Palmström findet eines Abends.
5. Der Gingganz: Ein Stiefel wandert und sein Knecht.
6. Himmel und Erde: Der Nachtwindhund heult.
7. Die Zwei Wurzeln: Zwei Tannenwurzeln gross und alt.

Medium: low bass voice and piano. Range: A - d-flat' (c - c'). German text only. Duration: 10 minutes. Texture: mainly homophonic; mild dissonance and Wagnerian chromaticism. Cyclic unity: poetic unity poems of ridicule and satire; musical style. Evaluation: comic and humorous songs, from a collection called Gallow Songs; moderate difficulty; fine songs for bass repertory; upper level college.

Grassi, Andre.
Ver Luisant Libellule et Cie. Suite de 12 Chansons pour Grands et Petits. (Georges Pomian).
Paris: Enoch & Cie, 1952.

1. Ballade du Ver luisant [Ballad of the glow-worm].
2. Vol de la Libellule [Flight of the dragon-fly].
3. Romance de la Mouche [Romance of the fly].
4. Menuet de l'Escargot [Minuet of the snail].
5. Complainte du Crapaud [Complaint of the toad].
6. Tarentelle de l'arignée [Tarantella of the spider].
7. Sérénade au petit Rat [Serenade of the little rat].
8. Ronde des Abeilles [Round-dance of the bees].
9. Fugue du Hanneton [Fugue of the May-bug].
10. Eglogue du Herisson [Eclogue of the hedge-hog].
11. Séguidille du Papillon [Seguidilla of the butterfly].
12. Pavane de la Tortue [Pavane of the tortoise].

Medium: medium voice (baritone or mezzo-soprano) and piano. Range: B-flat - d' (c - c'). French text only. Duration: 13 minutes. Texture: homophonic; mild dissonance; style of Les Six. Cyclic unity: poetic unity; progressive tonality; musical unity. Evaluation: fine work for early use as French repertory; easy melodic line permits careful attention to text; easy tessitura; generally easy; high school or lower college level.

Gray, Thomas.
An American Folk-song Suite.
London: J. Curwen; New York: G. Schirmer, 1958.

1. Boatmen Dance.
2. The Mocking Bird.
3. The Bank of the Arkansaw.
4. Jennie Jenkins.

Medium: medium voice and piano. Range: c' - g" (e' - e"). English text only. Duration: 5 minutes. Texture: homophonic; diatonic folk song style. Cyclic unity: arranged cycle; loosely knit, but has musical continuity of style. Evaluation: teaching material for high school level; familiar tunes in simple settings.

Gretchaninoff, Alexander.
Der Jenseitstraum, Op. 135. (Alexis Tolstoy *et al*).
Leipzig: M. P. Belaieff, 1939.

1. Schwebend und Leicht, eine Seele (Alexis Tolstoy).
2. Der Engel (Alexander Pushkin).
3. Jenseitstraum (Taltrouchaitis).

Medium: high voice (soprano or tenor), and piano. Range: c' - g#" (e ' - e"). German, French, and Russian texts. Duration: 9 minutes. Texture: homophonic; Romantic harmony and melody with tendency toward programmatic mirroring of text in music. Cyclic unity: an arranged cycle; poetic unity; musical unity of style. Evaluation: dramatic lyric style of Liszt in coda; virtuosic piano accompaniment; average difficulty; upper level college recital material.

Grieg, Edvard Hagerup.
Das Kind der Berge. [The Mountain Maid]. Liederzyklus aus "Haugtussa" Erzählung von Arne Garborg, Op. 67.
Leipzig: C. F. Peters, 1898.

1. Lockung (Allurement). (Det syng).
2. Das Kind der Berge (The Mountain Maid). (Veslemøy.)
3. In den Heidelbeeren (Among the Bilberries). (Blaarbaerli).
4. Stelldichein (The Tryst). (Møte).
5. Liebe (Love). (Elsk).
6. Zickeltanz (Kid-dance). (Killingdans).
7. Ein böser Tag (An Evil Day). (Vond dag).
8. Am Bergbach (The Mountain Brook). (Vel gjaetle-bekken).

Medium: mezzo-soprano and piano. Range: b - f" (d' - d"). Text: originally Norwegian in Landsmål dialect; German translation; English version. Duration: 12 minutes. Texture: homophonic; romantic harmony; lyrical vocal writing; modal scales. Cyclic unity: poetic unity; certain idiomatic progressions, e.g. scale steps 8-7-6, 6-5-3, or 1-3-4-5; pedal points held for several bars. Evaluation: Norwegian nationalistic movement; sensitive settings; fairly easy; lower level college.

Grieg, Edvard Hagerup.
Norge, Op. 58. (Julius Paulsen).
Leipzig: C. F. Peters, 1894.

1. Hjemkomst (Heimkehr) (Homecoming).
2. Til Norge (An das Vaterland) (To Norway).
3. Henrik Wergeland
4. Turisten (Die Sennerin) (The Tourist).
5. Udvandreren (Der Auswanderer) (The Emigrant).

Medium: medium voice (mezzo-soprano) and piano. Range: b - f" (f' - d"). Text: originally Norwegian; German and English translations. Duration: about 12 minutes. Texture: homophonic; melodies show folk song influence; romantic harmonies. Cyclic unity: nationalistic poetry; musical style. Evaluation: easy; upper level college.

Grieg, Edvard Hagerup.
Sechs Lieder aus Fjeld und Fjord, Op. 44. (Holger Drachmann).
Leipzig: C. F. Peters, n.d.; London: Enoch & Songs, 1906.

1. Prolog: Ich weiss nicht, was die Seele.
2. Johanne: Dein Hab und Gut.
3. Ragnhild: Da ich sie erschaute.
4. Ingeborg: Zwar rauh ist deine Hand.
5. Ragna: Wie rasch vergeht doch Jahr.
6. Epilog: Ein Blick zurück noch.

Medium: mezzo-soprano and piano. Range: b-flat - g" (g' - d"). Text: Danish poems in German translation. Texture: homophonic; idiomatic Grieg; flowing melodies. Cyclic unity: poetic unity; musical unity of style. Evaluation: moderate difficulty; upper level college.

Griffis, Elliot.
Songs from Poe. (Edgar Allan Poe).
New York: The Composers Press, Inc., 1937.

1. To the River.
2. Eldorado.
3. To Helen.

Medium: baritone and piano. Range: B - g' (d - d'). English text. Duration: 7 minutes. Texture: homophonic; in Romantic tradition. Cyclic unity: arranged cycle; narrator seeks his beloved; logical key sequences. Evaluation: requires dramatic intensity; full-ranged voice; moderately difficult; upper level college.

Guerrini, Guido.
Tre Canti Armeni.
Milano: Edizioni Curci, 1940.

1. Maria, Madre Nostra.
2. Canto dell'Emigrante.
3. Se la Sciagura.

Medium: medium voice and piano. Range: c'- a-flat" (e-flat' - f"). Italian text. Duration: 3½ minutes. Texture: homophonic; dissonant; vocal writing shows folk song influence. Cyclic unity: set of prayers to the Virgin Mary; general mood of sadness and reflection; original key returns for last song along with a motive from first song. Evaluation: vocal writing has some characteristics of opera style; some Impressionistic harmonies; difficult interval skips at times; moderately difficult; upper level college.

Gurney, Ivor.
Ludlow and Teme. (A. E. Housman).
London: Stainer & Bell, 1923.

1. When smoke stood up from Ludlow.
2. Far in a western brookland.
3. Tis time, I think.
4. Ludlow fair.
5. On the idle hill of summer.
6. When I was one and twenty.
7. The Lent lily.

Medium: tenor, string quartet, and piano. Range: d' - a" (e' - e"). English text only. Duration: 22 minutes. Texture: homophonic; mild dissonances; some shifting tonalities; transient chords. Cyclic unity: first theme of song 1 appears as coda of last song in the accompaniment slightly altered; a pentatonic motive at beginning of each song; poetic unity. Evaluation: moderately difficult; shifting rhythms, metric changes frequent; some hemiola; upper level college; fine recital material.

Gurney, Ivor.
The Western Playland (and of Sorrow). (A. E. Housman).
London: Stainer & Bell, 1926.

1. Reveille.
2. Loveliest of Trees.
3. Golden friends.
4. Twice a Week.
5. The Aspens.
6. Is My Team Ploughing?
7. The Far Country.
8. March.

Medium: baritone, string quartet, and piano. Range: bb - f" (d' - d"). English. Duration: 20 minutes. Texture: homophonic, Romantic style, with arpeggio chords in the strings and seventh-chord dissonance. Cyclic unity: musical unity by use of similar melodic and rhythmic fragments from song to song, but no exact melodic duplication. Evaluation: moderate difficulty, with limited vocal compass and restrained dynamic level; effective setting of the text; upper-level college; recital material.

Haas, Joseph.
Gesänge an Gott, sechs Gedichte von Jakob Kneip, Op. 68a.
Mainz: B. Schott's Söhne, 1926.

1. Lasst aus diesem engen Haus.
2. O stimme des Weltalls.
3. Das weiss ich und hab es erlebt.
4. Mitten in der Nacht.
5. In dieser Abendstunde.
6. Wenn einst die Türen der Himmel Aufgehen.

Medium: high voice and organ; also a piano version. Range: c#'- a" (f' - e"). German text only (sacred). Duration: 6 minutes. Texture: homophonic; late-Romantic harmony. Cyclic unity: first and last songs form an introduction and conclusion; songs 3 and 6 (coda) have similar passages; poetic unity in subject of man's quest for salvation. Evaluation: moderate difficulty; good sacred song material; upper-level college.

Hamilton, Iain.
Pharsalia. (Lucan).
London: Schott & Co., 1960.

Part I: 1. Declaration I.
2. Aria I.
3. Scena I.
Part II: 4. Declaration II.
5. Aria II.
6. Scena II.
Part III: 7. Scena III.
8. Declaration III.
9. Interlude.
10. Aria Ultima.

Medium: baritone and a small instrumental ensemble. Range: B-flat - f#' (e - e'). English text. Duration: about 15 minutes. Texture: atonal; irregular meters; each part treated as a solo part. Cyclic unity: narration of Caesar's crossing and defeating Pompey at Pharsalia, 48 B.C. Written for American Civil War Centennial for BBC. Composed as a unit; "attacca" between movements. Evaluation: florid passages; some passages with high tessitura; modern idiom; difficult; concert work; graduate college level.

Hamilton, Iain.
Cinque Canzone d'Amore, Op. 36.
London: Schott & Co., 1958.

1. You Meaner Beauties of the Night. (Henry Wotton).
2. Welcome, Welcome, Do I Sing. (William Browne).
3. Forget Not Yet. (Sir Thomas Wyatt).
4. What If I Speede. (Robert Jones).
5. One as Me Thought. (Sir Thomas Wyatt).

Medium: tenor and orchestra. Range: d-flat - b' (e - e'). English text. Duration: 18 minutes. Texture: atonal; chords built up of fourths; occasionally awkward skips in vocal solo. Cyclic unity: poems of love and spring; arranged cycle; musical style. Evaluation: very complex score; difficult; graduate level recital work.

Harrison, Pamela.
Eight Poems of Walter de la Mare (A Present for Paul).
London: Oxford University Press, 1954-56.

1. Blindman's in.
2. A Goldfinch.
3. White.
4. Dreamland.
5. Where?
6. Why?
7. The Horseman.
8. Nicoletta.

Medium: medium voice and piano. Range: c' - g" (e' - c"). English text. Duration: 6 minutes. Texture: homophonic; some mild dissonance; arpeggiated accompanimental figures; Romantic harmony. Cyclic unity: children's poems; logical key sequences. Evaluation: delightful for children's program; easy; for high school singers.

Hartmann, Thomas de.
A Poet's Love (L'Amour du Poète), Op. 59 (1937). (Pushkin).
London: M. P. Belaieff; Boosey & Hawkes, 1960.

1. Among the Grey Green Waves.
2. I Saw the Sea.
3. Beloved Voice.
4. I Still Recall the Magic Moment.
5. One Night of Spring.
6. I Went to You.
7. I Loved You Once.
8. For You My Name.
9. The Last Flowers.

Medium: high voice and piano. Range: d' - a-flat" (f' - d"). Text: originally Russian, with English translation by James George; French translation by Marc Chatellier. Duration: 30 minutes. Texture: homophonic; Romantic harmonies; ostinatos and repeated note patterns in accompaniment. Cyclic unity: poetic unity--love theme; logical progression of keys; coda of last song recalls theme from first song, although slightly altered. Evaluation: French text suits melodic line better than does English; eclectic work combining Russian idioms with late-Romanticism. Accomplished pianist required; moderate difficulty; suitable as teaching repertory for French diction upper level college.

4

Haubiel, Charles.
Portals. Symphonic Song Cycle. (Madeline Mason).
Hollywood, Calif.: The Composers Press, Inc., 1963.

I. Nature Songs (1929).
  1. Night and the Mountain.
  2. Swallows at Dawn.
  3. Song of Day.
II. Love Songs (1929).
  4. Love Hidden.
  5. Plaint.
  6. Elegy.
III. Philosophical Songs (1959).
  7. Loneliness.
  8. Life Gives.
  9. Ascent.

Medium: high voice and orchestra (piano-vocal score). Range: c' - b" (e' - f"). English text. Duration: 33½ minutes. Texture: homophonic; late-Romantic eclectic work; mild dissonances. Cyclic unity: poetic unity--paths that one experiences: nature, etc.; musical style. Evaluation: eclectic work; orchestral accompaniment recommended; transposition available for voice and piano. Moderately difficult; upper level college.

Haubiel, Charles.
Sea Songs. (Grace Hoffman White).
New York: The Composers Press, Inc., 1935.

1. Sea Gulls.
2. Fog.
3. Sea Wind.

Medium: medium low voice and piano (high keys also available). Range: a - e" (c' - c"). English text. Duration: 5½ minutes. Texture: homophonic; Romantic harmonic tradition. Cyclic unity: sea motive of poetry; logical key sequences. Evaluation: songs in the English ballad tradition; easy; lower level college.

Haussermann, John.
On the River, Op. 30.
New York: The Composers Press, Inc., 1951.

1. Mid-River (Tchang-Tsi).
2. Intoxications of Love (Li-Tai-Pe).
3. Before Her Mirror (Tchan-Jo-Su).
4. The Autumn Wind (Empress Out Han Dynasty).
5. On the River (Tchan-Jo-Su).

Medium: high voice (tenor) and piano. Range: e-flat' - f" (g' - e"). English text, a translation from the Book of Jade by Judith Gautier, by James Whitall. Texture: homophonic; late-Romantic chromaticism. Cyclic unity: poetic continuity; arranged cycle; logical sequence of keys from song to song. Evaluation: eclectic; influences of Impressionism and late-Romanticism; good material to introduce student to dissonant works and their performance problems; easy; lower level college.

Head, Michael.
Over the Rim of the Moon. Song Cycle. (Francis Ledwidge).
London: Boosey & Co., 1919.

1. The Ships of Arcady.
2. To One Dead.
3. Beloved.
4. Nocturne.

Medium: high voice and piano (also available in low keys). Range: d' - a-flat" (f' - f"). English text only. Duration: 9 minutes. Texture: homophonic; ballad style; conventional harmony. Cyclic unity: poetic and general musical style. Evaluation: relatively simple, uncomplicated songs; easy; lower level college.

Heiss, Hermann.
Expression K (1953). Dreizehn Gesänge nach Worten von Franz Kafka.
Wiesbaden: Breitkopf & Härtel, 1959.

1. Träumend hing die Blume.
2. Schlage deinen Mantel!
3. Es zupfte mich jemand am Kleid.
4. Nichts, nur Bild.
5. Es war der erste Spatenstich.
6. Lange, schon lange wollte ich.
7. Sie kamen durch das offene Tor.
8. Ich liebe sie.
9. Ich habe einen starken Hammer.
10. Nichts davon, nichts davon.
11. Nimmermehr, nimmermehr kehrst du wieder.
12. Wiederum, wiederum, weit verbannt.
13. Fern, fern, fern geht die Weltgeschichte vor sich.

Medium: high voice (soprano) and piano. Range: b - f# (e'-e"). German text only. Duration: 11½ minutes. Texture: 12-tone; much dynamic contrasts. Cyclic unity: musical by row technique; poetic. Evaluation: lyrical vocal writing; interesting 12-tone vocal work; difficult; graduate college level.

Helm, Everett.
Tres Cantos Sobre Textos Del Siglo XIII.
Buenos Aires: Ricordi Americana, 1946.

1. Dolce amor, Christo bello (anon.).
2. Piangi dolente anima predata (Jacopone da Todi).
3. Cantiam tutti allegramente (anon.).

Medium: medium voice and piano. Range: c' - a" (e' - d"). Italian text. Duration: 9 minutes. Texture: homophonic; chordal accompaniment thoughout; melody rooted in plainsong tradition; modal; a few sharp dissonances. Cyclic unity: texts deal with Christ's life--birth, crucifixion, resurrection; closely related keys. Evaluation: very interesting cycle; no English translation in this edition, but one would be helpful; average difficulty; lower level college.

Henze, Hans Werner.
Fünf neapolitanische Lieder. Canzoni 'e Copp'o Tammurro, auf anonyme Texte des 17. Jahrhunderts.
Mainz: B. Schott's Söhne, c.1957.

1. Aggio saputo calamorte vene.
2. A l'acqua, al' acqua.
3. Amaie 'na nenne pe' tridece mise.
4. Amie nu ninno.
5. Arbero piccerillo.

Medium: medium voice (Mezzo-soprano) and chamber orchestra (piano-vocal score). Range: a - a-flat" (e' - c"). Italian text. Duration: 15 minutes. Texture: atonal; lyric vocal part; some homophonic sections; mixture of Italian lyricism with atonal techniques. Cyclic unity: folk poems on common subject; general musical style. Evaluation: interesting fusion of new and old techniques; difficult; graduate college level.

Henze, Hans Werner.
Kammermusik 1958, uber die Hymn "In liebliche Bläue" von Friedrich Hölderlin.
Mainz: B. Schott's Söhne, 1959.

1. Prefazione. (Instrumental).
2. In liebliche Bläue. (tenor and guitar).
3. Tento I, "Du schönes Bächlein". (guitar solo).
4. Innen aus Verschiedenem entsteht.
5. Tento II, "Es findet das Aug' oft." (guitar solo).
6. Gibt es auf Erden.
7. Sonata. (instrumental).
8. Möcht ich ein Komet sein? (tenor and guitar).
9. Cadenza. (instrumental).
10. Wenn einer in den Spiegel siehet. (tenor and guitar).
11. Tento III, "Sohn Laios". (guitar solo).
12. Wie Bache reisst das Ende von Etwas mich dahin.

Medium: tenor, guitar (or harp), and 8 solo instruments (Clarinet, horn, bassoon, 2 violins, viola, cello, bass). Range: A-flat - a' (f - f'). German text only. Duration: 35½ minutes. Texture: atonal; Henze's own version of atonality blended with 12-tone; lyrical vocal writing; some homophonic sections; very unusual instrumental textures. Cyclic unity: textual continuity; unity of musical style. Evaluation: vocal writing requires much dynamic contrast; interesting contemporary work; difficult; graduate college level. Note: numbers 2, 8, and 10 are published separately as Drei Fragmente nach Holderlin; the three tentos for guitar solo also in same publication.

Hindemith, Paul.
Die junge Magd, Op. 23, Nr. 2. (George Trakl).
Mainz: B. Schott's Söhne, 1922.

1. Oft am Brunne.
2. Stille schafft sie in die Kammer.
3. Nächtens übern kahlen Anger.
4. In der Schmiede dröhnt der Hammer.
5. Schmächtig hingestreckt.
6. Abends schweben blutige Linnen.

Medium: alto, flute, clarinet, and string quartet. Range: b - f#" (f' - e"). German only. Duration: 15 minutes. Texture: mainly homophonic with few contrapuntal passages; often the accompaniment doubles the voice part. Cyclic unity: similar rhythmic patterns in first and last songs, and unity of musical style; poetic unity in the narrative of the young village girl. Evaluation: difficult, due to the wide leaps in the vocal line and the rhythmic complexity; excellent recital material.

Hindemith, Paul.
Das Marienleben, Op. 27. (Rainer Maria Rilke).
Mainz: B. Schott's Söhne, 1948.

1. Geburt Mariä.
2. Die Darstellung Mariä im Tempel.
3. Mariä Verkündigung.
4. Mariä Heimsuchung.
5. Argwohn Josephs.
6. Verkündigung über den Hirten.
7. Geburt Christi.
8. Rast auf der Flucht in Agypten.
9. Von der Hochzeit zu Kana.
10. Vor der Passion.
11. Pieta.
12. Stillung Mariä mit dem Auferstandenen.
13. Vom Töde Mariä I.
14. Vom Tode Mariä II (Thema mit Variationen).
15. Vom Tode Mariä III.

Medium: soprano and piano, as was original edition of 1922-23. Range: c' - a" (e' - e"). German only, but an English translation by R. Barrett. Duration: 40 minutes. Texture: homophonic, seventh-chord style, with frequent changing meters. Cyclic unity: melodic phrases recur from one song to another as leitmotifs; a relationship between the key and the concept expressed in the poem so that ideas which are remote from the central concept (Christ) are expressed in remote keys (see preface). Evaluation: difficult; songs cover wide gamut of emotions; technically and expressively demanding of the singer and pianist alike; dramatic; recital; an important modern cycle.

Hindemith, Paul.
Des Todes Tod, Op. 23a. (Eduard Reinacher). [Piano-vocal score].
Mainz: B. Schott's Söhne; New York: Associated Music Publishers, 1953.

1. Gesicht von Tod und Elend.
2. Gottes Tod.
3. Des Todes Tod.

Medium: soprano, two violas and two cellos (piano score available). Range: b - a" (e' - d"). German text only. Duration: 6 minutes. Texture: atonal; seventh chord harmonic structures; very mystical. Cyclic unity: poetic unity--progressive intensity of the depiction of death; motto motive used as link. Evaluation: vocal writing varies from lyric to jagged leaps; difficult; recital material upper level college.

Holst, Gustav.
Four Songs, Op. 35.
London: J. & W. Chester, 1920.

1. Jesu sweet, now will I sing to Thee a song of love longing.
2. My soul has nought but fire and ice.
3. I sing of a maiden that matchless is.
4. My Leman is so true.

Medium: medium voice and violin. Range: c' - g" (e' - e"). English text. Duration: 5½ minutes. Texture: two part writing with modal scales. Cyclic unity: poetic unity by use of traditional Christmas carol texts. Evaluation: texts from "A Medieval Anthology" edited by Mary Segar. Moderately difficult; singer must have accurate pitch sense; interesting recital material; upper level college.

Holst, Gustav.
Vedic Hymns, Op. 24.
London: J. & W. Chester, Ltd., 1920

First Group:
1. Ushas (Dawn).
2. Varuna I (Sky).
3. Maruts (Storm Clouds).

Holst, Gustav.
Vedic Hymns, Op. 24.
London: J. & W. Chester, Ltd., 1920.

Second Group:
4. Indra (God of Storm and Battle).
5. Varuna II (The Waters).
6. Song of the Frogs.

Third Group:
7. Vac (Speech).
8. Creation.
9. Faith.

Medium: solo voice (mezzo-soprano or baritone) and piano. Range: b-flat - f" (c' - c"). English text, translations from the Hindu Rig-Veda by the composer. Duration: 21 minutes. Texture: homophonic, with mild dissonance; much use of 5/4 and 7/4 meters; folk-like tunes; diatonic melodies. Cyclic unity: poetic--Hindu religious poems; close key relations between songs; several motivic groups found in songs; Romantic tradition with a few innovations. Evaluation: well-written for voice; moderately difficult; good recital material; upper level college.

Honegger, Arthur.
Petit cours de Morale. (Jean Giraudoux).
Paris: Salabert, 1947.

1. Jeanne.
2. Adèle.
3. Cécile.
4. Irène.
5. Rosemonde.

Medium: voice and piano. Range: c#' - f#" (e' - d"). French text only. Duration: 4 minutes. Texture: accompaniment, mostly two part writing; vocal part doubled much of the time; ostinatos. Cyclic unity: unity of text and musical style. Evaluation: clever songs; moderate difficulty; upper level college.

Honegger, Arthur.
Quatre Poèmes.
London: J. & W. Chester, Ltd., 1921.

1. Sur le basalte au portique des antres (A. Fontaines).
2. Peuple du Christ (Jules Laforgue).
3. Mon Dieu vous m'avez (Francis Jammes).
4. Toute seule silencieuse (Archag Tchobanian).

Medium: medium voice (mezzo-soprano or baritone) & piano. Range: a - f#" (d' - c#"). French text only; poems 2,3,4 also called: "Petite Chapelle," "Priere," and "La Morte passe." Duration: 7½ minutes. Texture: conventional tonality with mild dissonances occasionally obscuring tonal centers. Cyclic unity: arranged cycle; common poetic theme of sadness and death (World War I); similar chordal patterns used in all songs; ostinatos in each song; close key relations. Evaluation: interesting contemporary settings; some accompanimental figures are awkward to play; moderate difficulty; good recital material upper level college.

Honegger, Arthur.
Six Poésies de Jean Cocteau.
Paris: M. Senart (Salabert), 1924.

1. Le Nègre.
2. Locutions.
3. Souvenirs d'enfance.
4. Ex-voto.
5. Une Danseuse.
6. Madame.

Medium: medium voice and piano. Range: c' - g" (e' - e"). French text only. Duration: 6 minutes. Texture: traditional harmonic concepts with mild dissonance. Cyclic unity: arranged cycle; logical key sequences; poetry from Cocteau's Température. Evaluation: gay, contemporary songs; moderate difficulty; upper level college.

Honegger, Arthur.
Trois Chansons; extraites de "La petite sirène" d'Andersen. (René Morax).
Paris: M. Senart (Salabert), 1927.

1. Chanson des sirènes.
2. Berceuse de la sirène.
3. Chanson de la poire.

Medium: medium voice and piano; also, medium voice, string quartet, and flute. Range: c-flat'- f" (f' - d"). French text only. Duration: 3 minutes. Texture: primarily homophonic; some contrapuntal passages. Cyclic unity: unity of text and musical style. Evaluation: version with instrumental accompaniment more colorful; vocal writing dramatic at times; effective, expressive songs; moderately difficult; upper level college.

Hovhaness, Alan.
Three Songs. (Jean Harper).
New York: C. F. Peters, 1960.

1. Describe Me.
2. Green Stones.
3. Fans of Blue.

Medium: medium voice and piano. Range: b - e' (d' - c"). English text only. Duration: 4 minutes. Texture: two part writing--vocal part and piano accompaniment of a monophonic melodic line. Accompaniment could be played on celesta or piano. Cyclic unity: key sequences; poetic unity. Evaluation: unusual work; requires a confident singer since the accompaniment provides little support; easy; upper level college.

Howe, Mary.
Three Hokku. (Amy Lowell).
New York: Galaxy Music Corp., 1959.

1. Again the larkspur.
2. Watching the iris.
3. A cloud of lilies.

Medium: high soprano and piano. Range: g' - g" (g' - e"). English text only. Duration: 3½ minutes. Texture: traditional harmonic concepts with mild dissonances. Cyclic unity: poetic unity--three types of flowers. All poems are the 17-syllable Haiku structure. Music has the same delicacy as the poetry. Poet has used Japanese models. Evaluation: delightful miniatures; easy; lower level college.

Howells, Herbert.
Peacock Pie. Op. 33. (Walter de la Mare).
London: F. & B. Goodwin Ltd; J. & W. Chester, Ltd., 1923.

1. Tired Tim.
2. Alas, Alack!
3. Mrs. Mac Queen.
4. The Dunce.
5. Full Moon.
6. Miss T.

Medium: medium voice and piano. Range: c' - f" (d' - d"). English text. Duration: 10 minutes. Texture: homophonic; mild dissonances; tonal vocal line. Cyclic unity: children's poems; close key relations. Evaluation: suitable for a children's assembly; easy; high school girl or lower level college.

Hüe, Georges.
Chansons Printanières. (Jean Benédict).
Paris: Rouart, Lerole, n.d.

1. Mon coeur est comme un arbre en fleurs.
2. Les clochettes des muguets.
3. D'avoir tenu vos chères mains.
4. Par la fenêtre grande ouverte.
5. Il a neigé des fleurs.
6. Dans le jardin multicolore.
7. Comme un vol clair de papillons.

Medium: high voice and piano. Range: d-flat' - b-flat" (g' - e"). French text only. Duration: 20 minutes. Texture: homophonic; late Romantic tradition. Cyclic unity: poetic unity; thematic material from first song returns as coda for last song. Evaluation: well-written; moderately difficult; upper level college.

Ireland, John.
Five Poems by Thomas Hardy.
London: Oxford University Press, 1927.

1. Beckon to me to come.
2. In my sage moments I can say.
3. It was what you bore with you, woman.
4. The tragedy of that moment.
5. Dear, think not that they will forget you.

Medium: baritone and piano. Range: b - e" (e' - e"). English. Duration: 10 minutes. Texture: polytonal homophonic. Cyclic unity: poetic subject of love. Evaluation: difficult; interpretation is not easy, and piano accompaniment is difficult; dramatic; recital.

Ireland, John.
The Land of Lost Content. (A. E. Housman).
London: Augener, 1921.

1. The lent lily.
2. Ladslove.
3. Goal and wicket.
4. The vain desire.
5. The encounter.
6. Epilogue.

Medium: voice and piano. Range: e' - a" (g' - e"). English. Duration: 9 minutes. Texture: homphonic; uses ostinatos in accompaniment; some use of dissonance but in the mainstream of the Romantic song tradition. Cyclic unity: mainly in poetry. Evaluation: average difficulty; good setting of poems; upper-level college; recital.

Jachino, Carlo.
Tre Madrigali per flauto, arpa e canto. (Anon.).
Roma: Edizioni Musicali Mercurio, 1962.

1. Bella Porta Di Rubini.
2. Non mi Negar Signora.
3. Nel cor più non mi sento.

Medium: voice, flute, and harp. Range: f' - a" (g' - f"). Italian only. Duration: 5 minutes. Texture: contrapuntal twelve-tone technique. Cyclic unity: each song composed on a different row, so unity is mainly stylistic and poetic. Evaluation: moderately easy twelve-tone piece; interesting ensemble.

Jacob, Maxime.
Cartes-postales. (Jean Cocteau).
Paris: J. Jobert, 1927.

1. Cette.
2. Lourdes.
3. Marseille le soir.
4. Marseille le matin.
5. Aix.

Medium: voice and piano. Range: c' - a" (f' - e"). French only. Duration: 6 minutes. Texture: homophonic; light style of Poulenc. Cyclic unity: poetic and stylistic. Evaluation: average difficulty; diatonic melody; interesting; good recital material.

Jacob, Maxime.
Le dépôt est obligatoire. (René Chalupt).
Paris: J. Jobert, 1926.

1. Les gants
2. La canne.
3. Le parapluie.
4. Les snow-boots.
5. La canne à epée.
6. L'ombrelle.
7. Le renard.
8. Les caoutchoues.

Medium: voice and piano. Range: c' - a" (d' - d"). French only. Duration: 4 minutes. Texture: homophonic with light style. Cyclic unity: subject matter relationship, and musical style. Evaluation: easy; clever; good teaching pieces.

Janáček, Leoš.
The Diary of One Who Vanished. (Unknown author).
Praha: SNKLHAU, 1953 (Artia).

1. Ich traf eine junge Zigeunerin.
2. Ist sie noch immer da?
3. Wie der Glühwürmchen Spiel.
4. Zwitschern im Nest.
5. Heut' ist's schwer zu pfluegen.
6. Heisa! ihr grauen Ochsen!
7. Wo ist das Pflöcklein hin.
8. Seht nicht, ihr Ochslein.
12. Dunkel Erlenwald, Brünnlein.
14. Sonn' ist aufgegangen.
15. Meine grauen Ochsen.
16. Was hab' ich da getan?
17. Flieh, wenn das Schicksal.
18. Nichts mehr, nichts mehr.
19. Wie die Elster wegfliegt.
20. Hab' ein Jüngferlein.
21. Vater, dem Tag' flucht ich.
22. Leb denn wohl, Heimatland.

Medium: tenor and piano. Range: c' - c" (g' - g"). Czech, with German and English translations; also French. Duration: 26 minutes for solo numbers, with group numbers (9-11) and piano solo (13) omitted. Texture: contrapuntal and homophonic. Cyclic unity: motivic. Evaluation: effective as solo work with cuts; difficult; excellent recital cycle; most often sung in German.

Jirák, Karl Boleslav.
Duha, Op. 29. (The Rainbow). (Dalibor Chalupa).
Praha: Hudebni Matice Umelecke Besedy; Artia, 1930.

1. Rot.
2. Orange.
3. Gelb.
4. Grün.
5. Blau.
6. Lila.

Medium: mezzo-soprano and piano; orchestral accompaniment available. Range: c' - g#" (d' -d"). Czech, German, and French texts. Duration: 10 minutes. Texture: modern homophonic style; mild dissonance. Cyclic unity: poetic unity; related keys. Evaluation: interesting; difficult piano accompaniment; moderately difficult vocal line; upper level college.

Jochum, Otto.
Gesänge an die Nacht, nach Gedichten von Arthur Maximilian Miller und Rudolf Hägni, Op. 83.
Augsburg: Anton Böhm und Sohn, 1943.

1. Abendhimmel (Miller).
2. In ihrem Nahen (Miller after the Rig-Veda).
3. Im tiefem Walde (Miller).
4. Mondnacht (Hägni).
5. Die Nacht is gross (Hägni).

Medium: low voice, viola, and piano. Range: g - a" (e-flat' - d"). German text only. Duration: 24 minutes. Texture: apparently modelled on Brahms's songs with this combination; contrapuntal devices used in a homophonic structure. Cyclic unity: logical key sequences; some fragments reoccur. Evaluation: late-Romantic; requires fully developed voice; lyric; difficult; upper level college or graduate level.

Jolivet, André.
Poèmes intimes. (Louis Émié).
Paris: Heugel & Cie, 1949.

1. Amour.
2. Je veux te voir.
3. Nous baignons dans une eau tranquille.
4. Tu dors.
5. Pour te parler.

Medium: high voice and piano; orchestral accompaniment also available. Range: b-flat - g-flat" (a-flat' - e-flat"). French text only. Texture: homophonic, with some contrapuntal passages. Cyclic unity: poetic unity; motive from first song recurs in coda of last song; songs were inspired by composer's wedding anniversary. Evaluation: some rhythmic complexities; some unusual vocal intervals; difficult; upper level college.

Jolivet, André.
Suite Liturgique.
Paris: Durand & Cie, 1947.

1. Prélude.
2. Salve Regina.
3. Alleluia.
4. Magnificat.
5. Musette.
6. Benedictus.
7. Interlude.
8. Final.

Medium: tenor or soprano, English horn (or oboe), cello and harp. Range: d' - b-flat" (e' - e"). Latin text only. Duration: 20 minutes. Texture: homophonic in contemporary idiom; mild dissonance; single tone appears as a tonal center rather than a scale. Cyclic unity: modelled on the movements of the suite; text follows logical sequence; logical key choices. Evaluation: interesting; moderately difficult; upper level college.

Jolivet, André.
Trois Chansons de Ménestrels (1943). (Jean de Beer).
Paris: Heugel & Cie, 1949.

1. Chanson du Coeur dolent.
2. Lamento de Jésus-Christ.
3. Amour me nuit.

Medium: mezzo-soprano and piano. Range: c' - g" (f' - c"). French text only. Duration: 10 minutes. Texture: homophonic; some dissonance. Cyclic unity: poetic unity--poems modelled on troubadour poetry; logical key sequences. Evaluation: simple strophic songs imitating medieval times; easy; lower level college.

Jolivet, André.
Les Trois Complaintes du Soldat (1940). (Anon.).
Paris: Durand & Cie, 1942.

1. La complainte du soldat vaincu.
2. La complainte du pont de Gien.
3. La complainte à Dieu.

Medium: medium voice and piano (orchestral version available). Range: c' - f" (d' - c"). French text only. Duration: 9 minutes. Texture: homophonic; mild dissonance. Cyclic unity: poetic; similar chordal patterns in first and third songs. Evaluation: moderate difficulty; upper level college.

Jolivet, André.
Trois Poèmes Galants.
Paris: Heugel & Cie, 1954.

1. Sonnet à une lunaticque (Mellin de Saint-Delais, 1487-1558).
2. Épître Imprécatoire (Germain-Colin Bucher, 1475-1545).
3. Sonnet à Madeleine repentie (Le Pere LeMoyne, 1602-1672).

Medium: medium high voice and piano. Range: c' - g" (f#' - d"). French text only. Duration: 4½ minutes. Texture: atonal accompaniment; vocal line tonally centered. Cyclic unity: poetic unity; arranged cycle; musical style. Evaluation: brilliant piano accompaniment; moderately difficult; upper level college.

Kabalevsky, Dmitri.
Seven Merry Songs, Op. 41.
New York: Leeds Music Corp., 1948.

1. Old King Cole.
2. If All the Seas Were One Sea.
3. I Saw a Ship a-sailing.
4. There was an Old Woman.
5. For Want of a Nail the Shoe was Lost.
6. The Little Pigs.
7. The Key of the Kingdom.

Medium: medium voice and piano. Range : c' - f" (e' - c"). English translations by Nancy Bush of Russian of S. Marshak, edited by Harold Sheldon. Duration: 10 minutes. Texture: homophonic with considerable two-part writing in the piano. Cyclic unity: arranged cycle; poetry for children; unity of musical style. Evaluation: entertaining children's songs; easy; lower level college or high school.

Kilpinen, Yrjö.
Fjeldlieder, Op. 52, nach Gedichten von V. E. Törmänen. Heft I.
Helsinki: Edition Fazer, 1927; revised, 1964.

1. Das Moor: Ein Sumpf voll Eisesstarre.
2. Die Fjeldquelle: Quelle von Fjelden tief und klar.
3. An das Lied: So wie vom Fels die klare Quelle.
4. Den Fjelden zu! Hoch auf Fjelden will ich wandern.

Medium: medium voice and piano. Range d' - f" (a' - e"). Finnish text, with Swedish, German and English translations. Duration: 6½ minutes. Texture: homophonic; modal scales; ostinatos in piano part. Cyclic unity: poetic; modal motive recurs but is rhythmically altered. Evaluation: English translations: *Songs of the Fells*: "The Fen," "The Mountain Brook," "To the Song," and "Away to the Mountains." moderately easy; well-written for voice; upper level college.

Kilpinen, Yrjö.
Fjeldlieder (Songs of the Fells), Op. 53, Heft II, nach Gedichten von V. E. Törmänen.
Helsinki: Edition Fazer, 1927; revised, 1964.

1. Die Multbeerblüte. (Cloudberry blossom).
2. Trauer glocken. (Bells of Sorrow).
3. Der Zugvogel. (The Bird of Passage).
4. Du gingst. (You Went Away).

Medium: medium voice and piano. Range: c' - f#" (f' - d"). Finnish text, with German, Swedish, and English translations. Duration: 5 minutes. Texture: homophonic; modal scales; ostinatos in piano part. Cyclic unity: poetic; key sequences; musical style. Evaluation: well-written for the voice; moderately easy; upper level college.

Kilpinen, Yrjö.
Fjeldlieder (Songs of the Fells), Op. 54. Heft III, nach Gedichten von V. E. Törmänen.
Helsinki: Edition Fazer, 1927; revised, 1964.

1. Alte Kirche (Ancient Church).
2. Am Kirchenstrande (Come, Oh Wave).
3. Sommerlied (Summer Song).
4. Fjeldlied (Song of the Fells).

Medium: medium high voice and piano. Range: d' - g" (e' - d"). Finnish text, with Swedish, German, and English translations. Duration: 6½ minutes. Texture: homophonic; modal scales; ostinatos in piano. Cyclic unity: poetic; modal motive recurs. Evaluation: well-written for voice; moderate difficulty; upper level college.

Kilpinen, Yrjö.
Suite: Fjeld Songs. (V. E. Törmänen.)
Helsinki: Edition Fazer, 1951

1. The Tundra, Op. 52, No. 1.
2. To the Fjeld, Op. 52, No. 4.
3. The Old Church, Op. 54, No. 1
4. At the Church Strand, Op. 54, No. 2.
5. To Song, Op. 52, No. 3.
6. Fjeld-Song, Op. 54, No. 4.

Medium: voice with orchestral accompaniment. Duration: 18 minutes. Evaluation: an excerpt which has poetic and musical unity from the Fjeld-lieder.

Kilpinen, Yrjö.
Grabstein, Op. 80. Liederzyklus. (Hans Fritz von Zwehl).
Berlin: Bote & Bock, 1959.

1. Grabstein: Hier grub man ein.
2. Nirwana: Hun hat deines Herzens Geige.
3. Todsusses Gespenst: Warum kommst du zu mir.
4. Wenn der Bann gebrochen.

Medium: medium voice and piano. Range: c' - f" (e' - d"). German text only. Duration: 10 minutes. Texture: homophonic; mild dissonance. Cyclic unity: poetic--thoughts of death depicted musically by descending melodic line of accompaniment. Evaluation: show the composer at his best as a song miniaturist; moderate difficulty; upper level college.

Kilpinen, Yrjö.
Das Herz (Hjärtat). Dreizehn Lieder nach Gedichten von Bo Bergman.
Opera 30, 31, 32.
Copenhagen: Wilhelm Hansen, 1924.

Heft I. Op. 30.
1. Die Glocke: Es geht wohl die Mär von der Glocke.
2. Sternauge, einst standest du.
3. Melodie: Wenn du gehst übern Blumenrain.
4. Engelein holdes, Engelein mein.
5. Du und ich: Es war ein alter, alter Mann.

Heft II. Op. 31.
6. Adagio: Wasser wallt und Winde spielen.
7. Ein Sommerabend: Mein kleines Liebchen sitzt so blass.
8. Unter der Milchstrasse: Hoch über Wolkenschnee wölbt.
9. Der letzte Stern: Wolken verschliessen leise droben.
10. Das Herz: Herz, du sollst blühn in Träumen.

Heft III. Op. 32: An der Fjeldgrenze.
11. Horch auf das tiefe und grosse.
12. Waldesrauschen, Stromesbrausen.
13. Sturm auf Fjelden toset.

Medium: medium voice and piano. Range b - f#" (d' - d"). Text: Swedish originally, German, Finnish, and English translations. Duration: 15 minutes. Texture: homophonic; late-Romantic song tradition. Cyclic unity: textual unity; unity of musical style. Evaluation: moderate difficult; upper level college; well-written for voice.

Kilpinen, Yrjö.
Hochgebirgswinter, Op. 99. Liederzyklus nach Gedichten von Hermann Hesse.
Berlin: Bote & Bock, 1957.

1. Augstieg: Und ringsum Schnee und Gletschereis.
2. Grindelwald: Schon manche selge Nacht hat.
3. Berggeist: Ein starker Geist hält seine weisse hand.
4. Schlittenfahrt: Der Schneewind packt mich jäh von vorn.

Medium: medium voice and piano. Range: c#' - e" (e' - c"). German text only. Duration: 9 minutes. Texture: homophonic, with polytonal chords. Cyclic unity: poetry unifies, otherwise music is through-composed. Evaluation: moderate difficulty; scalar melodic lines; leisurely tempos.

Kilpinen, Yrjö.
Lieder um den Tod, nach Gedichten von Christian Morgenstern, Op. 62.
Berlin: Bote & Bock, 1934.

1. Vöglein Schwermut.
2. Auf einem verfallenen Kirchhof.
3. Der Tod und der einsame Trinker.
4. Winternacht.
5. Der Säemann.
6. Unverlierbare Gewähr.

Medium: voice and piano. Range: c' - f" (e' - c"). German text with English translation by Olive Burnaby. Duration: 10 minutes. Texture: homophonic with dissonances prominently used as accented passing tones or suspensions. Cyclic unity: narrative, about the Bird of Death, symbolized by the use of the minor mode in all songs. Evaluation: moderately difficult music; interpretatively not easy.

Kilpinen, Yrjö.
Lieder um eine kleine Stadt, Op. 95. Liederfolge nach Gedichten von Berta Huber.
Wiesbaden: Bote & Bock, 1958.

Heft I.
1. Nacht: Alles dunkel, alles still.
2. Das Licht: Ich stand in deiner Strasse still.
3. Am Fenster: Draussen im Winde treiben.
4. Mein Stübchen: Leise geht der Tag zu Ende.
5. Frühling: Du wunderbare Frühlingszeit.
6. Verbundenheit: In frohen Tagen such' ich dich.
7. Feldblumen: Feldblumen, zarte, kleine trugst du.
8. Kleinstadt im Frühling; Der Marktplatz liegt.

Heft II.
9. Strom bei Nacht: Es wälzt der Strom.
10. Der Ruhelose: Mein Weg ist weit.
11. Regen I: Es tropft auf die Dächer.
12. Regen II: Regen, falle!
13. Das Ende: Es löst ein Blatt sich.
14. Ausklang: Wenn du am Abend müde bist.
15. Der Kirchturm: Regungslos, ein grosser Schweiger.

Medium: medium voice (alto) and piano. Range: b - f" (e' - c"). German text only. Duration: 20 minutes. Texture: homophonic; mild dissonance. Cyclic unity: poetic unity; return of first tonality, d minor, in last song of cycle. Evaluation: well-written for voice; moderately easy; upper level college.

Kilpinen, Yrjö.
Sechs Lieder nach Gedichten von Thor Cnattinguius, Op. 47.
Helsinki: Edition Fazer, 1928.

1. Mein Märchenland.
2. Sonnenstrahlen.
3. Sing, mein Herze.
4. Stimmungslied.
5. Röselein.
6. So tanze.

Medium: high voice and piano. Range: d' - g" (g' - d"). Swedish text, with translations into German, Finnish, and English. Texture: homophonic; mild dissonance. Cyclic unity: recurring motive outlining the pentatonic scale; poetic unity. Evaluation: easy; upper level college.

Kilpinen, Yrjö.
Sommersegen, nach Gedichten von Albert Sergel, Op. 75.
Berlin: Bote & Bock, 1934.

1. Im Walde leigt ein stiller See.
2. Tausend stille weisse, blaue Blumen.
3. Heiligendamm.
4. Mein Herz, der wilde Rosenstrauch.
5. Sommersegen.
6. Unter Blüten.

Medium: medium voice and piano. Range: c' - g" (g' - d"). German text only. Duration: 9 minutes. Texture: homophonic; uses modal fragments, reminiscent of folk melody; poetic theme has unity; various aspects of summer life are the setting. Cyclic unity: by poetic and musical means; logical key sequences. Evaluation: easy to moderate difficulty.

Kilpinen, Yrjö.
Spielmannslieder, nach Gedichten von Albert Sergel.
Berlin: Bote & Bock, 1934.

1. Ihr ewigen Sterne.
2. Eingeschneite stille Felder.
3. Spiel ich wo zum Tanze auf.
4. Tanzlied: Nun wind um deine Stirne.
5. Spielmannssehnen: Küssen und Kosen steht euch an.
6. Vor Tau und Tag: Der Frost in letzter Nacht.
7. Wenn der Wein nicht wär.
8. Ich sang mich durch das deutsche Land.

Medium: medium voice (baritone) and piano. Range: c' - f#" (e' - c"). Duration: 13 minutes. German text, Finnish translations. Texture: homophonic, with motivic fragments from folksong, e.g., shifting from to dominant from tonic over a tonic pedalpoint. Cyclic unity: poetry unifes with a narrative; general style of the music furnishes unity. Evaluation: very tuneful songs, delightful rhythms; moderately difficult, with some easy.

Knab, Armin.
Zwölf Lieder nach texten von Goethe.
Mainz: B. Schott's Söhne, 1949.

1. März: Es ist ein Schnee gefallen.
2. Mailied: Wie herrlich leuchtet mir die Natur.
3. Blumengruss: Den Strauss, den ich gepflücket.
4. Mit einen gemalten Band: Kleine Blume, kleine Blätter.
5. Wehmut: Ihr verblühtet, süsse Rosen.
6. Erster Verlust: Ach, wer bringt die Schönen Tage.
7. Scheintod: Weint, Mädchen, hier bei Amors Grabe.
8. Die Spröde: An dem reinsten Frühlingsmorgen.
9. Die Bekehrte: Bei den Glanz der Abendröte.
10. Der Schäfer: Es war ein fauler Schäfer.
11. Der neue Amadis: Als ich noch ein Knabe war.
12. Bleibe, bleibe bei mir.

Medium: high voice and piano. Range: d' - a" (f' - f"). German text only. Duration: 24 minutes. Texture: homophonic; in folk-song idiom; strophic; simple songs. Cyclic unity: love poems; arranged cycle; logical key sequences. Evaluation: easy; fine teaching songs because of simplicity; lower level college.

Koetsier, Jan.
Anfang und Ende; Gesänge der Nacht, Op. 1.
Amsterdam: Donemus, 1956.

1. Anfang und Ende (K. B. Capesius).
2. Nacht (R. von Ostau).
3. Mädchen am Fenster (von Ostau).
4. Nocturn
5. Schlussstück (R. M. Rilke).

Medium: Alto, viola, and piano. Range: b-flat - f" (f ' - c"). German text only. Duration: 10 minutes. Texture: homophonic; some contrapuntal passages. Cyclic unity: last song is variant of first song and of "Nocturn;" poetic unity. Evaluation: easy to moderately difficult; few rhythmic problems; upper level college.

Kohs, Ellis B.

Fatal Interview. A cycle of Five Songs. (Edna St. Vincent Millay).
New York: Composers Facsimile Edition, [1951].

1. Farewell.
2. Immortality.
3. Perfidious Prince.
4. Absence.
5. Postmortem.

Medium: low voice and piano. Range: G# - e' (B - b). English text. Duration: 15 minutes. Texture: atonal, with much dissonance. Cyclic unity: ostinato patterns in accompaniment used to unify. Evaluation: difficult; most suitable for concert; poems from Millay's Fatal Interview, Sonnets 13, 14, 18, 22, and 17, respectively.

Korngold, Erich Wolfgang.

The Eternal (Unverganglichkeit), a song cycle. (Eleonore von der Straten).
New York: M. Witmark & Sons, 1937.

1. Release.
2. The River Flows.
3. The Child Asleep.
4. Stronger Than Death.
5. Release.

Medium: medium voice and piano. Range: b-flat - g" (d' - c"). English and German texts. Duration: 7 minutes. Texture: homophonic. Cyclic unity: first song repeated as coda for cycle, which deals with life from birth to death. Evaluation: moderate difficulty; in the early 20th-century style.

Křenek, Ernst.
The Ballad of the Railroads (Die Ballade von den Eisenbahnen).
Kassel: Bärenreiter-Verlag, 1961.

[song cycle].

Medium: medium voice and piano. Range: b - f" (c' - c"). English text with translation of the original by the composer. Texture: 12-tone technique, using row: G C Db Eb Ab B F Bb F# E A D. The composer gives the scenario of his cycle: "Its essential subject matter is the travel to the West of an Austrian who had become an exile in 1938 and found a new home in California, where at Christmas a gentle breeze caresses the palm trees (as it did in the original, snowless Holy Night at Bethlehem). The symbolic vehicle of this sentimental journey is the old-fashioned railroad that brings lovers together and separates them again, whereupon the telephone remains the only connection, precarious and pregnant with despair." Evaluation: clever work; moderately difficult; upper level college or graduate college.

Křenek, Ernst.
Durch die Nacht; ein Zyklus aus "Worte in Versen" von Karl Kraus, Op. 67.
Wien: Universal Edition, A. G., 1931.

1. So spät ist es, so späte.
2. Da weht mich wieder jene Ahnung an.
3. Ich hab von dem fahrenden Zuge geträumt.
4. Nächtlich Stunde, die mir vergeht.
5. Fernes Licht mit Nahem Schein wie ich mich auch lenke.
6. Nun weiss ich doch's ist Frühling wieder.

Medium: high voice (soprano) and piano. Range: d' - a" (e' - d"). German text only. Duration: 18 minutes. Texture: homophonic; dissonances; weakened tonal centers. Cyclic unity: poetry unified; musical style. Evaluation: some wide interval skips; difficult; upper level college or graduate college.

Lambert, John.
A Song-Cycle on the Birth of Jesus.
London: J. & W. Chester, Ltd., 1956.

1. Prologue (Chaucer, "The Prioress's Tale").
2. O Sweetest Night! (Myles Pinkney).
3. Shepherd, Hark that Calling! (St. Teresa of Jesus).
4. Upon my Lap my Sov'reign Sits (Richard Verstegan).
5. Epilogue: Ave Maria.

Medium: soprano and harp (or piano). Range: c' - g" (g' - d"). English text. Duration: 10 minutes. Texture: homophonic; transparent scoring, exploiting the harp's technical facility. Cyclic unity: an arranged cycle; composed with directions for performance as a unit; poetic unity. Evaluation: interesting music with coloratura passages; moderately difficult; upper level college.

LaMontaine, John.
Songs of the Nativity, a cycle of Christmas songs.
New York: H. W. Gray, 1963.

1. Behold, a Virgin Shall be with Child (Matt. 1:23).
2. That Hallowed Season (Shakespeare).
3. Nativity Morn (John Milton).
4. Now Begin on Christmas Day (Gerard Manly Hopkins).
5. The Birds (Trad. Czech).
6. Rocking (Trad. Czech).

Medium: medium voice and organ, with optional bells and tambourine. Range: b-flat - f#" (c' - c"). English text only. Duration: 10½ minutes. Texture: homophonic; mild dissonances; vocal line doubled much of the time by the accompaniment. Cyclic unity: poetic; arranged cycle of Christmas carol texts; close key relations. Evaluation: moderate difficulty to easy; excellent addition to sacred repertory; upper level college.

Lees, Benjamin.
Cyprian Songs. (Richard Nickson).
London: Boosey & Co., 1960.

1. From what green Island.
2. Wake! for the night of shadows.
3. Still is it as it was.
4. Over me like soft clouds.

Medium: baritone and piano. Range c - f#'(e-flat - d'). English text only. Duration: 10½ minutes. Texture: polytonal; much use of ostinatos; ABA form except in second song; transparent writing. Cyclic unity: theme of love and death; unity of style; formal unity. Evaluation: requires good sense of relative or absolute pitch; interpretatively not easy; relatively difficult; upper level college recital material.

Liszt, Franz.
Tre Sonetti del Petrarca. [Version of 1861].
Mainz: B. Schott's Söhne, 1883.

1. Sonnet 47: Benedetto sia il giorno.
2. Sonnet 104: Pace no trovo.
3. Sonnet 123: I vidi in terra angelici costumi.

Medium: baritone and piano. Range: c - f' (d - d'). Italian text, with German translations by Peter Cornelius; English translations in some editions. Duration: 7 minutes. Texture: homophonic; Romantic tradition. Cyclic unity: poetic unity; general musical style. Evaluation: dramatic at times; piano accompaniment of solo proportions; difficult; upper level college or graduate level.

Loewe, Carl.
Der Bergmann. Ein Liederkreis, Op. 39.
Elberfeld: F. W. Betzhold, n.d.

1. Im Schacht der Adern und der Stufen fahr' ich hinab.
2. Von meines Hauses engen Wänden wird mir ein Töchterchen.
3. Unser Herzog hat herrliche Thaten vollbracht.
4. Es steht ein Kelch in der Kapelle.
5. Als Weibesarm in jungen Jahren.

Medium: medium voice and piano. Range: b - g" (e' - d"). German text. Duration: about 8 minutes. Texture: homophonic, with repeated-note chordal sections in accompaniment; often ponderous. Cyclic unity: textual unity; some motives given have suggestion of being heard before; meter sequence and key relations unify. Evaluation: a cycle in ballad-form; average difficulty; excellent for younger male singers.

Loewe, Carl.
Esther. Ein Liederkreis, in Balladenform, Op. 52.
Leipzig: F. Hofmeister, 183-.

1. Wie fruh das enge Pförtchen knarre.
2. Der König auf dem gold'nen Stuhle.
3. Nun auf dem fremden Boden.
4. Spielt, Mägdlein, unter eurer Weide.
5. Wie wohnst du in des Reiches Städten.

Medium: voice and piano. Range: a - a" (d' - d"). German text. Duration: 10 minutes. Texture: homophonic. Cyclic unity: recall in last song of key and meter from first song. Evaluation: historically interesting, although the style and musical value are pale considering his contemporaries, Schumann and Schubert.

Luening, Otto.
Dickinson Song Cycle: Nine Songs for Soprano. (Emily Dickinson).
New York: American Composers Alliance, 1951.

1. Our Share of Night to Bear.
2. The Show is Not the Show.
3. Hope is the Thing with Feathers.
4. If I can Stop one Heart from Breaking.
5. Experiment to me.
6. I Felt a Cleavage.
7. Few Get Enough.
8. Soul, Wilt Thou toss Again?
9. When I Hoped I Feared.

Medium: high voice (soprano) and piano. Range: d-flat' - b-flat" (f' - f"). English text only. Duration: about 12 minutes. Texture: homophonic; simple style with clarity. Cyclic unity: poetic unity; related keys. Evaluation: vocally well-written; moderately difficult; upper level college.

Lutoslawski, Witold.
Five Songs (1956-57), after poems by Kazimiera Iłłakowicz.
Celle: Hermann Moeck Verlag, 1963.

1. The Sea.
2. The Wind.
3. Winter.
4. Knights.
5. Church Bells.

Medium: female voice (mezzo-soprano) and 30 solo instruments (or, female voice and piano). Range: a - g#" (e' - e"). Text: originally Polish, with English translation by Ann and Adam Czerniawski. Duration: 7½ minutes. Texture: atonal; ostinatos. Cyclic unity: poetic unity--Central European folk poetry, nature and events; similar compositional treatment. Evaluation: complex score making subtle differences between pitches, e.g., b-sharp and c, or c# and d-flat. Slight difference in numbering of bars in piano-score and the orchestral score of first song. Difficult; graduate college level.

Mahler, Gustav.
Kinder-Totenlieder (Songs on the Death of Children). (Rückert).
Leipzig: C. F. Kahnt, 1911; reprints, New York: International Music Co., 1948.

1. Nun will die Sonn' so hell aufgeh'n.
2. Nun seh' ich wohl, warum so dunkle Flammen.
3. Wenn deine Mütterlein.
4. Oft denk ich, sie sind nur ausgegangen.
5. In diesem Wetter.

Medium: medium voice (baritone) and orchestra; also, medium voice and piano (composer's arrangement). German text. Duration: 26 minutes. Texture: homophonic; mild dissonances; folk-song influence. Cyclic unity: poetic unity; progressive key relations. See Chapter II, page 80-82, for fuller description. Evaluation: excellent recital material; intended by composer to be sung as a unit without interruption; demands control for dynamic contrasts and dramatic intensity; difficult; upper level college or graduate level.

Mahler, Gustav.
Lieder eines fahrenden Gesellen.
Leipzig: J. Weinberger, 1897; Wien: Universal Edition.

1. Wenn mein Schatz Hochzeit macht.
2. Ging heut Morgen über's Feld.
3. Ich hab' ein glühend Messer.
4. Die Zwei blauen Augen.

Medium: medium voice (high baritone or mezzo-soprano) and orchestra; or, with piano accompaniment by the composer. Range: B-flat - a-flat' (e - e'). German text by the composer. Duration: 15 minutes. Texture: homophonic; very mild dissonances; late-Romantic harmonic concepts. Cyclic unity: poetic unity; progressive tonality; see discussion in Chapter II, pages 78-80. Evaluation: concert material; one of the first orchestral song cycles; folk poetry and folk tunes influence the work; difficult; graduate college level.

Malipiero, Gian Francesco.
Cinq Mélodies sur textes francais.
Paris: M. Senart (Salabert), 1918.

1. Chanson Morave (Victor Margueritte).
2. Les yeux couleur du temps (Margueritte).
3. Pégase (Margueritte).
4. L'archet (Charles Cros).
5. Ariette (Jean Moréas).

Medium: medium voice and piano. Range: c#' - g#" (e' - f"). French text only. Duration: 12 minutes. Texture: homophonic; Impressionistic influences; some bi-tonal passages; unstable tonality. Cyclic unity: love poetry; ostinatos used in all songs; common musical style. Evaluation: difficult; upper level college. Independent vocal part demands good sense of relative pitch.

Malipiero, Gian Francesco.
Quattro Sonetti del Burchiello.
Bologna: Pizzi & Co. ca. 1922.

1. Cacio stillato.
2. Va in mercato, Giorgin.
3. Andando a uccellare.
4. Rose spinose.

Medium: high voice (soprano) and piano. Range: c#' - g" (f#' - d#"). Italian text. Duration: about 12 minutes. Texture: homophonic; dynamic and rhythmic contrasts. Cyclic unity: poetic unity; musical style. Evaluation: facile articulation required; difficult; graduate recital material.

Malipiero, Gian Francesco.
Tre Poesie di Angelo Poliziano.
Loneon: J. & W. Chester, Ltd., 1922.

1. Inno a Maria Nostra Donna.
2. L' Eco.
3. Ballata.

Medium: medium voice and piano. Range: e' - g" (g' - e"). Italian text, with French translation printed separately. Duration: 4 minutes. Texture: recitative parlando style with simple chordal accompaniment much of the time; mild dissonance; lyric vocal writing; no key or meter signatures. Cyclic unity: poetic unity; musical links between songs and in introductions; some high pianissimo singing required; difficult; upper level college or graduate level.

Martin, Frank.
Quatre Sonnets à Cassandre, tirés de Amours de Ronsard (1921).
Zürich: Hug frères, n.d. [1922].

1. Qui voudra voir comme un dieu.
2. Nature ornant la dame qui devait.
3. Avant le temps tes tempes fleuriront.
4. Quand je te vois, seule, assise, à part toi.

Medium: mezzo-soprano, flute, viola and cello; or voice and piano. Range: a - f" (e' - c"). French text only. Duration: 9½ minutes. Texture: homophonic; with fugal passages; simple, transparent texture mainly in three parts; some ostinatos. Cyclic unity: poetic unity--ironic concepts of love; musical style. Evaluation: composer's piano accompaniment equally effective; one of the least complex of Martin's scores; moderately difficult; upper college level recital material.

Martin, Frank.
Die Weise von Liebe und Tod des Cornets Christoph Rilke, nach Gedichte von Rainer Maria Rilke.
Wien: Universal Edition, 1944.

1. Reiten.
2. Der kleine Marquis.
3. Jemand erzählt von seiner Mutter.
4. Wachtfeuer.
5. Das Heer.
6. Ein Tag durch den Tross.
7. Spork.
8. Der Schrei.
9. Der Brief.
10. Das Schloss.
11. Rast.
12. Das Fest.
13. Und Einer steht.
14. Bist du die Nacht?
15. Hast du vergessen?
16. Die Turmstube.
17. Im Vorsaal.
18. War ein Fenster offen?
19. Ist das der Morgen?
20. Aber die Fahne ist nicht dabei.
21. Die Fahne.
22. Der Tod.
23. Im nachsten Frühjahr.

Medium: alto and orchestra; or piano reduction by the composer. Range: g - g" (c' - c"); last song has very low tessitura. Text: German only. Duration: 55 minutes. Texture: atonal, with homophonic and contrapuntal writing; modified dodecaphonic system. Cyclic unity: chordal sequence of first song returns in last song; poetic unity. Evaluation: difficult; graduate level recital material.

Massenet, Jules.
Poème d'Avril (tiré de Mignonne). Poésies d'Armand Silvestre, Op. 14.
Paris: Heugel, 1891.

1. Prélude: Une Rose frileuse, au coeur noyé de pluié (Recitation).
2. Les étoiles effarouchées (Sonnet Matinal).
3. Voici que les grand lys ont vètu leur blancheur.
4. Riez-vous? Ne riez-vous pas? (Recitation).
5. Le doux printemps a bu.
6. Que l'heure est donc brêve, qu'on passe en aimant!
7. Sur la source elle se pencha.
8. Je pars! Adieu ma chère âme.

Medium: high voice and piano. Range: c' - a" (e' - e"). French only. Duration: 10 minutes. Texture: homophonic; French romance style. Cyclic unity: in Prelude, themes used later in Songs 2 and 5 appear; poetically a unit. See Chapter II, page 96-97. Evaluation: a historical example, originally for the drawing room and not the concert hall.

Massenet, Jules.
Poème d'hiver, scènes d'Armand Silvestre.
Paris: G. Hartmann, 188-.

1. Piano solo: andantino tranquillo.
2. C'est au temps de la chrysanthème.
3. Mon coeur est plein de toi.
4. Noël.
5. Tu l'as bien dit.

Medium: voice and piano. Range: c' - f" (e' - e"). French text only. Duration: 10 minutes. Texture: homophonic, romance style. Cyclic unity: poetry has a basic theme; musical unity, as first song, "C'est au temps", returns in last song, but abbreviated and slightly altered; beginning of second song telescoped into cadence of first song. Evaluation: easy; but more of an example of style than for singing today.

Massenet, Jules.
Poème d'Octobre, scènes de Paul Collin.
Paris: Heugel, 189-.

1. Prélude: Qu'il est doux.
2. Profitons bien des jours d'automne.
3. Hélas! Les Marronniers.
4. Qu'importe que l'hiver éteigne les clartés.
5. Belles frileuses qui sont nées.
6. Pareils à des oiseaux que leur aile meurtrie.

Medium: voice and piano. Range: c' - f" (d' - e"). French text only. Duration: 10 minutes. Texture: homophonic, romance style. Cyclic unity: music unified by repeat of Prelude, in F major, in the fifth song, than as coda in F minor. Evaluation: an antique; easy; frivolous poetry set appropriately.

Massenet, Jules.
Poème d'un soir, extrait des Gloses orphiques de George Vanor.
Paris: Heugel, 1895.

1. Antienne (Recitative and air).
2. Fleur amye.
3. Defuncta nasciuntur.

Medium: voice and piano. Range: c' - f" (e' - e"). French only. Duration: 6 minutes. Texture: homophonic; romance style. Cyclic unity: theme of second song repeated in the third; poetic continuity. Evaluation: a drawing-room piece: easy.

Massenet, Jules.
Poème du souvenir, scènes d'Armand Silvestre.
Paris: Heugel, 1890.

1. Lève toi.
2. L'air du soir.
3. Un souffle de parfums.
4. Dans l'air plein de fils de soie.
5. Pour qu'à l'espérance il ne céde.
6. Epitaphe: Souvenir eternel.

Medium: medium voice and piano. Range: d' - f#" (d' - d"). French text. Duration: 10 minutes. Texture: homophonic. Cyclic unity: first song recalled in last song, but transposed. Evaluation: simple, easy; typical 19th-century salon music.

Maw, Nicholas.
Nocturne.
London: J. & W. Chester, Ltd., 1960.

1. Introduction.
2. I hear the cries of evening (Stephen Spender).
3. Interlude I: Cantilena.
4. Compassion (Alun Lewis).
5. Interlude II: Sinfonia.
6. Night's negation (Herbert Read).
7. Interlude III: Cadenzas.
8. Nocturne (W. H. Auden).
9. Epilogue.

Medium: mezzo-soprano and orchestra. Range: b-flat - g#" (e' - e"). English text only. Duration: 22 minutes. Texture: homophonic; complex rhythmic passages; dissonance. Cyclic unity: poetic unity--poems of night; Epilogue recalls music of the Introduction, musical unity. Evaluation: lyrical expression of night; full score facsimile of manuscript. Difficult; graduate college level.

Messner, Joseph.
Erfüllung; Zyklus nach mystischen Dichtungen von Novalis, Bierbaum, und Joh. von Kreuz, Op. 64.
Augsburg: Anton Böhm & Sohn, 1960.

1. Es gibt so bange Zeiten (Novalis).
2. Aus dem Rosenstokke vom Grabe des Christ (Bierbaum).
3. Lebend'ges Liebesfeuer (Joh. v. Kreuz).

Medium: soprano and string quartet. Range: b - b-flat" (f' - e-flat"). German text only. Duration: 12 minutes. Texture: homophonic; mild dissonances; late-Romantic style. Cyclic unity: arranged cycle of mystical religious poetry; close key relations; musical style. Evaluation: moderately difficult; upper level college.

Messiaen, Olivier.
Chants de Terre et de Ciel.
Paris: Durand et Cie, 1939.

1. Bail avec Mi (pour ma femme).
2. Antienne du Silence (pour le jour des Anges gardiens).
3. Danse du Bébé Pilule (pour mon petit Pascal).
4. Arc-en-ciel d'innocence (pour mon petit Pascal).
5. Minuit pile et face (pour la Mort).
6. Résurrection (pour le jour de Pâques).

Medium: soprano and piano. Range: c' - a" (e' - e"). French text only. Duration: 15 minutes. Texture: atonal; irregular meters and rhythmical divisions; no key or meter signatures; logical sequence of tonal relations. Cyclic unity: mystical, semi-religious poetry; music stylistically unified. Evaluation: extremes of vocal range used; very difficult; graduate level recital material only.

Messiaen, Olivier.
Harawi, chant d'amour et de mort.
Paris: Leduc, 1949.

1. La ville qui dormait, toi.
2. Bonjour toi, colombe verte.
3. Montagnes.
4. Doundou tchil.
5. L'amour de Piroutcha.
6. Répétition planétaire.
7. Adieu.
8. Syllabes.
9. L'escalier redit, gestes du soleil.
10. Amour oiseau d'étoile.
11. Katchikatchi les étoiles.
12. Dans le noir.

Medium: dramatic soprano and piano. Range: b-flat - b" (e' - e"). French text by composer. Duration: 75 minutes. Texture: atonal; much use of ostinatos; dramatic, intense melodic writing. Cyclic unity: repetition of opening phrase as coda of the work, but at new pitch level. same musical material used for songs, #2, #7, #12; same rhythmic patterns for songs #4 and #11; symmetry of overall plan of the work. Evaluation: very difficult; landmark of contemporary French art song; excessively long; several melodies appeared in earlier works. Graduate college recital.

Miaskowski, Nikolai.
Madrigal, Suite nach Gedichten von K. Balmont, Op. 7.
Wien: Universal Edition, 1925.

1. Prélude.
2. Romance.
3. Interlude.
4. Romance.
5. Postlude.

Medium: medium voice and piano. Range: b - g" (e' - d"). Russian, with German translation by R. St. Hoffmann. Duration: 4 minutes. Texture: homophonic; shifting key centers in late-Romantic style. Cyclic unity: poetic narrative arranged to form a unit; unity of musical style. Evaluation: difficult vocal line (chromatic) often in duet with the piano.

Milhaud, Darius.
Alissa, paroles de La Porte Étroite de André Gide.
Paris: Heugel, 1947.

1. Jérôme.
2. Jérôme et Alissa.
3. Jérôme et Alissa.
4. Lettre d'Alissa.
5. Jérôme et Alissa.
6. Lettres d'Alissa (Fragments).
7. Prélude (piano).
8. Journal d'Alissa (Fragments).

Medium: medium voice and piano. Range: b-flat - g#" (f' - e"). French text only. Duration: 20 minutes. Texture: modified homophonic moving toward contrapuntal; parts of vocal line are recitative style. Cyclic unity: only through general music style and poetry. Evaluation: not as complex as his later works; in Songs 2 and 3, the accompaniment is very important. Medium difficult work.

Milhaud, Darius.
Catalogue de Fleurs. Poemes de Lucien Daudet.
Paris: Durand, 1924.

1. La Violette.
2. La Bégonia.
3. Les Fritillaires.
4. Les Jacinthes.
5. Les Crocus.
6. Le Brachycomme.
7. L'Eremurus.

Medium: voice and chamber orchestra (flute, clarinet, bassoon, violin, viola, cello, and double bass). Range: c' - f" (e' - c"). Text from a seed catalogue, in French only. Duration: 6 minutes. Texture: homophonic, but with contrapuntal sections; much dissonance, although vocal line remains in diatonic mode. Cyclic unity: common poetic theme; no obvious musical unity other than by general style. Evaluation: Amusing songs of average difficulty; brief and undeveloped, but typical of 1920's. Also available with piano accompaniment.

Milhaud, Darius.
Chants de misère. Poèmes de Camille Paliard.
Paris: Heugel, 1946.

1. Cet hiver s'il pouvait finir.
2. Cette douleur goutte.
3. Silence.
4. Tant de vagabonds sur les routes.

Medium: medium voice (mezzo soprano or baritone) and piano. Range: a - f" (d' - d"). French text only. Duration: 7 minutes. Texture: contrapuntal, with ostinato motives in accompaniment; vague tonal center. Cyclic unity: theme of Free France (1946); mainly unified by general theme and musical style. Evaluation: moderately difficult, with many chromatics and augmented intervals in the vocal line.

Milhaud, Darius.
Machines agricoles. Six pastorales pour voix et sept instruments.
Wien: Universal Edition, 1926.

1. La moissonneuse Espigadora.
2. La Faucheuse.
3. La Lieuse.
4. La Déchaumeuse--Semeuse--Enfouisseuse.
5. La Fouilleuse--Draineuse.
6. La Faneuse.

Medium: medium high voice and seven instruments (flute, B-flat clarinet, bassoon, violin, viola, cello, bass). Range: d' - f" (e' - d"). French text by Jean Cocteau; German translation by R. St. Hoffmann. Duration: 10 minutes. Texture: contrapuntal in comtemporary expressionistic style; much dissonance. Cyclic unity: last three pages in 6/8 meter reflect same meter in the first song; various fragments from first song appear later in slightly modified form. Evaluation: vocal line moderate to difficult; instrumental parts difficult; clever, folk-like tunes.

Milhaud, Darius.
Le Voyage d'Été. Poèmes de Camille Paliard.
Paris: Heugel, 1947.

1. Modestes vacance: Nous prenons la route.
2. Les deux hôtels: Dans le village.
3. Le boulanger: Dans le village il ya a un petit homme.
4. La maison inachevée: Dans un préen pente.
5. Monsieur le Curé; Si vous cherchez Monsieur le Curé.
6. Les trois peupliers.
7. Paresse: Étendue dans le vallon.
8. Les conscrits: Le tambour roule.
9. Le Château: Les automobilistes.
10. L'horizon: Derrière les vallons.
11. Le pêcheur: Pêcheur, horrible pêcheur.
12. Le ruisseau: Si je me penche.
13. La petite bergère: Elle est manue.
14. Les champignons: Quands les premières pluies.
15. Le retour: Voici de nouveau.

Medium: medium voice and piano. Range: a - f" (d' - e"). French only. Duration: 15 minutes. Texture: atonal, but with feeling of tonal center; transparent writing, at times contrapuntal. Cyclic unity: return of thematics of first song in last, but altered; poetic narrative of a vacation. Evaluation: easy, with folk-like tunes; clever satire.

Milner, Anthony.
Our Lady's Hours, a song cycle, Op. 11.
London: Novello, 1959.

1. Dawn (15th c. manuscript).
2. Noon (Gerard Manley Hopkins).
3. Dusk (Hilaire Belloc).

Medium: high voice and piano. Range: c' - a" (e' - e"). English text only. Duration: 8 minutes. Texture: homophonic, with 9th chord dissonance. Cyclic unity: textual continuity; an arranged cycle; musical unity of style. Evaluation: catholic poetry; moderate difficulty; upper level college.

Moeran, E(rnest) J(ohn).
Six Poems of Seumas O'Sullivan.
London: Joseph Williams Ltd., 1946.

1. Evening.
2. The Poplars.
3. A Cottager.
4. The Dustman.
5. Lullaby.
6. The Herdsman.

Medium: high voice and piano. Range: a# - b-flat" (e' - e"). English text only. Duration: 12 minutes. Texture: homophonic; traditional romantic harmonies. Cyclic unity: closely related keys; similarity of meter and arpeggiated accompaniments of first and last songs; poetic unity. Evaluation: fine settings of thoughtful poetry; nice contrasts; easy; lower level college.

Mompellio, Federico.
Tre Liriche Infantili. (Vittorio D'Aste).
Milano: Edizioni Curci, 1928.

1. Fiaba.
2. Il Pettirosso.
3. Il Paese.

Medium: medium high female voice and piano. Range: d-flat ' - f" (e' - e"). Italian text. Duration: 4½ minutes. Texture: homophonic; impressionistic influences; some figurations which are orchestral. Cyclic unity: children's poetry; unity of musical style. Evaluation: fine group.

Montgomery, Bruce.
Four Shakespeare Songs.
London: Novello, Ltd., 1948.

Set I: 1. Full Fathom Five.
2. Come Away, Death.
3. O Mistress Mine.
4. Tell Me, Where is Fancy Bred?

Montgomery, Bruce.
Four Shakespeare Songs.
London: Novello, Ltd., 1948.

Set II: 1. Take, O Take Those Lips Away.
2. When Icicles Hang by the Wall.
3. Who is Sylvia?
4. Under the Greenwood Tree.

Medium: medium voice (baritone) and piano. Range: B - f#' (e - e'). English only. Duration: Set I: 3½ minutes; Set II: 5 minutes. Texture: homophonic; mild dissonances. Cyclic unity: all poetry from a man's point of view; each song follows with bridge passages written in. Evaluation: fine settings of the texts; well-written for voice; easy to moderate difficulty; lower level college.

Musgrave, Thea.
A Suite O Bairnsangs. [A Cycle of Children's Songs]. (Maurice Lindsay).
London: J. & W. Chester Ltd., 1962.

1. The Man-in-the Mune.
2. Daffins.
3. Willie Wabster.
4. A Bairn's Prayer at Nicht.
5. The Gean.

Medium: high voice and piano. Range: f' - g" (a' - e"). Scottish dialect, translated into English by poet Maurice Lindsay. Duration: 6 minutes. Texture: atonal; single tone acts as a focal point for some songs. Cyclic unity: poetry deals with children's subjects; dissonant figurations in all songs. Evaluation: refreshingly original; moderate difficulty; upper level college.

Musgrave, Thea.
Triptych. (Geoffrey Chaucer's Merciles Beaute).
London: J. & W. Chester Ltd., 1960.

1. Your yën two wol slee me sodenly (Andante con moto).
2. So hath your beautë fro your heartë chaced (Andante cantabile).
3. Sin I fro Love escapëd am so fat (Allegro scherzoso).

Medium: tenor and orchestra. Range: e-flat - a' (a - e'). Old English text. Duration: 10½ minutes. Texture: atonal; some polytonal sections; chords built up of fourths; homophonic. Cyclic unity: poetic unity; musical style. Evaluation: difficult; graduate college level.

Mussorgsky, Modeste.
The Nursery (Chansons enfantines) (Kinderstube). (1868).
New York: International Music Co., 1960.

1. With the nurse. (Mit der Nänna)
2. In the corner. (In der Ecke)
3. The Beetle. (Der Käfer)
4. With the doll. (Mit der Puppe)
5. Going to sleep. (Vor dem Einschlafen)
6. On the hobby-horse. (Der Steckenpferdreiter)
7. The Cat "Sailor." (Kater Murr)

Medium: high voice (soprano) and piano. Range: c' - f#" (d' - d"). Originally Russian text; International Edition translation by Sergius Kagen; Augener Edition, translation by E. M. Lockwood; G. Schirmer edition, translation by Kurt Schindler and Deems Taylor; original poems by the composer. Duration: 12 minutes. Texture: homophonic; advanced harmonic relations, vague feeling of tonality. Cyclic unity: poetic unity--scenes from child-life; musical style. Evaluation: very original songs for period; composer puts himself completely into the place of children; moderate difficulty; some interpretative problems; upper level college.

Mussorgsky, Modeste.
Songs and Dances of Death. A Cycle of Four Songs. (Golenishtchev-Kutuzov). (1875-77).
Leipzig: Bessel, 1882; reprints, New York: International Music Co., 1960; Wien: Universal Edition; Frankfurt: C. F. Peters; etc.

1. Lullaby (Wiegenlied) (Berceuse).
2. Serenade (Ständchen) (Sérénade).
3. Trepak (Trepak) (Trépak).
4. The Field-Marshal (Der Feldherr Tod) (Le Marechal).

Medium: medium low voice (baritone or mezzo-soprano) and piano. Range: A - f#' (d - d'). Original text, Russian; German translation in most European editions; International edition translation by Marion Farquhar; G. Schirmer edition, translation by Kurt Schindler and Deems Taylor. Duration: 15 minutes. Texture: homophonic; influence of Russian folk songs and rhythms. Cyclic unity: narrative continuity, although the order of the songs varies with editions, e.g., "Trepak," "Lullaby," "Serenade," and "The Field-Marshal." Original keys closely related. Evaluation: emotionally complex; interpretatively difficult; accomplished pianist required; graduate college level recital material.

Mussorgsky, Modeste.
Without Sun, a Cycle of Six Songs, edited by Paul Lamm. (A. A. Golenishtchev-Kutusov).
Leipzig: Bessel, 1874; reprints, New York: International Music Co., 1960; Frankfurt; C. F. Peters; London: Augener Ltd.; Leipzig: Breitkopf & Härtel; New York: G. Schirmer.

1. Within four walls.
2. In the crowd.
3. An end at last to senseless day.
4. Ennui.
5. Elegy.
6. On the river.

Medium: low voice (baritone) and piano. Range: B - f'(d - d'). Russian text originally, translations into English, German, and French. Duration: 12 minutes. Texture: homophonic; mild dissonances. Cyclic unity: poetic narrative; well-written for voice; dramatic; musical unity through style. Evaluation: very dramatic at times; difficult for both voice and piano; upper level college or graduate college; recital material.

Nabokov, Nicolas.
Quatre Poèmes de Boris Pasternak tirés du "Docteur Jivago."
Paris: Ricordi, 1961.

1. Hamlet.
2. La Séparation.
3. Le Houblon.
4. Noces.

Medium: low voice (bariton) and piano. Range: c - g' (e - d'). Text: original Russian; French translation by Michel Ancey; German, by Rolf-Dietrich Keil. Russian and French texts follow one melodic line while German follows a correspondingly altered melody line. Duration: 15 minutes. Texture: homophonic, but atonal, with no key signatures used. Cyclic unity: poetry unified by lyrical expression. Music unified by general style, although last and first song share passages which seem related as motives and by common rhythmic patterns. Evaluation: vocal line in bass clef; Russian text uses Cyrillic characters. Dramatically impressive; requires a mature male voice since the tessitura at the climax is very high. Piano accompaniment seems almost orchestral, although piano score does not indicate that an orchestral accompaniment is available.

Orr, C(harles) W(ilfred).
Cycle of Songs from "A Shropshire Lad." Poems by A. E. Housman.
London: J. &. W. Chester, 1934.

1. Along the field.
2. When I watch the living meet.
3. The Lent lily.
4. Farewell to barn.
5. Oh, fair enough.
6. Hughley Steeple.
7. When smoke stood up.

Medium: baritone and piano. Range: B-flat - f' (d - d'). English text. Duration: 20 minutes. Texture: homophonic; jagged rhythms. Cyclic unity: textual unity from the poetic cycle; music unity from logical key sequences. Evaluation: an acceptable setting of the poetry; compare those of other composers of Housman's cycle. Idiomatic English songs. Moderately difficult to easy.

Orr, C(harles) W(ilfred).
Five Songs, from A Shropshire Lad (A. E. Housman).
London: Oxford University Press, 1925-27.

1. With rue my heart is laden.
2. This time of year.
3. Oh, when I was in love with you.
4. Is my team ploughing?
5. On your midnight pallet lying.

Medium: high voice (tenor) and piano. Range: d - g' (g - d'). English text only. Duration: 12½ minutes. Texture: homophonic; diatonic tonality; mild dissonances; chromaticism; some pentatonic motives. Cyclic unity: poetic unity; some motivic repetitions; key sequences. Evaluation: sensitive settings of this popular poetry; moderately difficult; lower level college.

Orr, C(harles) W(ilfred).
Four Songs.
London: Oxford University Press, 1959.

1. Bahnhofstrasse (James Joyce).
2. Requiem (Hymnus circa Exsequias Defuncti -- Prudentius)
3. The Time of Roses (Thomas Hood).
4. Since Thou, O Fondest and Truest (Robert Bridges).

Medium: high voice (female) and piano. Range: d' - b-flat" (g' - d"). English text only. Duration: 12½ minutes. Texture: homophonic; Wagnerian chromatic harmony. Cyclic unity: arranged cyclic with common theme -- loved one recalling the past after the death of the other. Evaluation: moderately difficult; lower level college.

Orr, C(harles) W(ilfred).
Three Chinese Songs. (Arthur Waley, translator).
London: Oxford University Press, 1947.

1. Tell me now (Wang Chi, ca. 700).
2. Plucking the rushes (Anon.).
3. The little cart (Ch'en Tzu-lung, b. 1607).

Medium: medium voice (baritone) and piano. Range: c#' - g" (f' - c"). English text only. Duration: 6½ minutes. Texture: linear writing in free counterpoint. Cyclic unity: poetic; arranged cycle; musical style. Evaluation: unusual meters, 12/16, 7/8; ostinatos used as organizing features; medium difficulty; some recitative passages; lower level college.

Osma, Julio.
Songs of My Spanish Soil (Cantares de mi tierra). (Ramon de Campoamor).
Boston: Boston Music Co., 1920.

1. Flee as I may your embraces (Mas cerca de mi te siento).
2. Slumbering or waking, I seem (Suene o vele no hay respiro).
3. Happier far I should be (Que es matarme confieso).
4. Woe is me! (Ay, del ay!).

Medium: high voice (tenor) and piano. Range: f - b-flat' (a - f'). English translation of original Spanish. Duration: 10 minutes. Texture: homophonic; Romantic Spanish song tradition; diatonic tonality. Cyclic unity: poetic unity; logical key sequences; similarity of phrases in first and last songs. Evaluation: brilliant encore songs; generally high tessitura; moderately difficult; upper level college.

Pannain, Guido.
Tre Liriche. (A. Grande).
Milano: Edizioni Curci, 1957.

1. Palude.
2. Luna.
3. Sogno.

Medium: high voice (soprano) and piano. Range: f' - g" (a' - e'). Italian text. Duration: 5 minutes. Texture: dissonant style; no key signature, but still tonally rooted; diatonic vocal line. Cyclic unity: poetic unity -- nature poems; general musical style. Evaluation: vocal style avoids octave displacement, but no doubling of parts; difficult; graduate college level.

Peeters, Flor.
Ivory Tower, Op. 47. (Marienlieder).
New York: C. F. Peters, 1965.

1. Ivory Tower.
2. The Elected.
3. The Blessed.
4. Hidden Wonder.
5. Bride and Mother.
6. Maria.

Medium: voice and piano. Range: b - g" (f' - d"). German text, with English translations by Hugh Ross. Texture: homophonic. Cyclic unity: poetic; general musical style. Evaluation: six sacred songs.

Peeters, Flor.
Speculum Vitae, Mirror of Life; tone poem for organ and voice. (Spiegel des Lebens). Op. 36. (Jef Simons).
New York: C. F. Peters, 1958; Brussells: H. Lemoine, 1947.

1. Night (Nacht).
2. Morning (Morgen).
3. Midday (Mittag).
4. Evening (Abend).

Medium: voice and organ. Range: c' - g" (e' - e"). Flemish, with German translation by Franz Fromme, French translation by Hilarion Thans, English translation by Walther E. Buszin. Duration: 12 minutes. Texture: homophonic, hymn style interspersed with more fluent passages. Cyclic unity: each is an individual song; poetic unity by sequence of subject. Evaluation: moderately difficult sacred songs.

Persichetti, Vincent.
Harmonium; song cycle for soprano and piano. Poems by Wallace Stevens.
Philadelphia: Elkan-Vogel, 1959.

1. Valley Candle.
2. The Place of the Solitaires.
3. Theory.
4. Lunar Paraphrase.
5. The Death of a Soldier.
6. The Wind Shifts.
7. The Weeping Burgher.
8. Six Significant Landscapes.
9. In the Clear Season of Grapes.
10. Tea.
11. The Snow Man.
12. Tattoo.

Medium: soprano and piano. Range: c' - c'" (e' - e"). English only. Duration: 60 minutes. Texture: modified homophonic in modern idiom. Cyclicunity: no musical unity other than general style. Poetry gives sense of continuity. Evaluation: very difficult; text and music well mated.

Petrželka, Vilém.
Einsamkeiten der Seele, Op. 10. Zyklus von vier Liedern.
Praha: Hudebni Matice, 1923; Artia.

1. Mütterlein (R. Kipling).
2. Mondnacht (Otakar Thier).
3. Feentanz (Thier).
4. Gebet (Josef Chaloupka).

Medium: high voice and piano. Range: e-flat' - a" (g' - e"). Czech text, with German translations by Friedrich Adler. Duration: 10 minutes. Texture: homophonic, with motivic sequences, diatonic tonality. Cyclic unity: related keys; bridges from song to song; melodic motives used in sequences. Evaluation: rhythmic complexities; moderate difficulty; upper level college.

Pfitzner, Hans.
Drei Sonette, Op. 41.
Leipzig: C. F. Peters, 1932.

1. Auf die Morgenröte (G. A. Bürger).
2. Der verspätete Wanderer (Eichendorff).
3. Das Alter (Eichendorff).

Medium: low voice (bass) and piano. Range: A# - e-flat' (f - d'). German text only. Duration: 7½ minutes. Texture: homophonic; late-Romantic harmony and tonality; unstable tonality. Cyclic unity: an arranged cycle; poetic unity; logical key sequences. Evaluation: moderate difficulty; vocal notation in bass clef; upper level college.

Pfitzner, Hans.
Sechs Lieder, Op. 40.
London: C. F. Peters, 1932.

Heft I:
1. Leuchtende Tage (Jakobowski).
2. Wenn sich Liebes von dir losen will (Bartels).
3. Sehnsucht (Ricarda Huch).

Heft II:
4. Herbstgefühl (Martin Greif).
5. Wanderers Nachtlied (Goethe).
6. Der Weckruf (Eichendorff).

Medium: medium voice and piano. Range: b - f#" (f#' - d"). German text only. Duration: I: 5 minutes; II: 6½ minutes. Texture: homophonic; some polytonality; mainly in late-Romantic harmonic tradition. Cyclic unity: original key return in last song; poetry, an arranged cycle; common theme of autumn, days of life ending, etc; motivic melodic fragments. Evaluation: very lyric writing for voice; moderate difficulty; upper level college.

Pijper, Willem.
Fêtes Galantes. (Paul Verlaine). (1916).
Amsterdam: Donemus, 1947.

1. Pantomime.
2. Pierrot qui n'a rien d'un Clytandre.
3. Sur l'herbe: L' Abbe divague et toi, marquis.
4. Cortege: Un singe en veste de brocart.

Medium; mezzo-soprano and orchestra; also, voice and piano. Range: b - a" (e' - e"). French text only. Duration: 6 minutes. Texture: homophonic; uncomplicated. Cyclic unity: textual unity; several melodic motives appear in more than one song; logical key sequences. Evaluation: moderate to easy; an eclectic work; upper level college.

Plessis, Hubert du.
Five Invocations, Op. 12.
London: Novello, Ltd., 1954.

1. Hark, Now Everything is Still (The Duchess of Malfi by John Webster).
2. The River-God's Song (The Faithful Shepherdess by John Fletcher).
3. God Lyaeus (The Tragedy of Valentinian by John Fletcher).
4. Care-Charming Sleep (The Tragedy of Valentinian by John Fletcher).
5. Dirge (The White Devil by John Webster).

Medium: tenor and piano. Range: d - a' (f - d'). English text. Duration: 11 minutes. Texture: non-tonal; tonal center shifts; bi-tonal at times; no key signatures used. Cyclic unity: return of original tonal center at close of cycle; poetic unity — invocation to the beloved one. Evaluation: well-written for voice; much use of declamatory style of 20th-century British music; difficult; graduate college level.

Poulenc, Francis.
Airs Chantés. (Jean Moréas).
Paris: Salabert, 1928.

1. Air Romantique.
2. Air Champêtre.
3. Air Grave.
4. Air Vif.

Medium: high voice and piano. Range: c' - b" (e' - e"). French text only in some editions; English version by Edward Agate; German version by Walther Klein. Duration: 6 minutes. Texture: homophonic, in idiomatic style of 1920's; accompaniment mainly two part. Cyclic unity: arranged cycle; poetic theme of the joy of life; unity of style. Evaluation: simple songs, imitating the "airs" of the 18th century, but virtuosic in their composition; difficult; upper level college.

Poulenc, Francis.
Banalités, cinq mélodies sur des poèmes de Guillaume Apollinaire.
Paris: Max Eschig, 1941.

1. Chanson d'Orkenise.
2. Hôtel.
3. Fagnes de Wallonie.
4. Voyage à Paris.
5. Sanglots.

Medium: medium low voice and piano. Range: c' - g" (e' - e"). French text only. Duration: 8 minutes. Texture: homophonic, in "les Six idiom," with added dissonance. Cyclic unity: poetry unifies by showing various banal existences; key sequences are logical. Evaluation: interesting songs; moderate difficulty; excellent for acquiring introduction to more complex modern music.

Poulenc, Francis.
Le Bestiaire, ou Le Cortège d'Orphée. (Guillaume Apollinaire).
Paris: Éditions de la Sirène (Eschig), 1920.

1. Le dromadaire.
2. La chèvre du Thibet.
3. La sauterelle.
4. Le dauphin.
5. L'écrevisse.
6. La carpe.

Medium: voice and instruments (string quartet, flute, clarinet and piano; arrangement with piano accompaniment by composer. Range: b - e" (d' - c"). French text by Apollinaire, with English translation by Percy Pinkerton; German, by Leo Melitz. Duration: 6 minutes. Texture: homophonic, with added dissonance. Cyclic unity: mainly poetic, those following Orpheus when he plays his flute. Evaluation: clever songs in fresh style; some are easy, others not. An element of gaiety must be preserved in them.

Poulenc, Francis.
Chansons Gaillardes. (Textes anonymes du XVII^{e} Siecle).
Paris: Heugel, 1926.

1. La Maîtresse volage.
2. Chanson à boire.
3. Madrigal.
4. Invocation aux Parques.
5. Couplets bachiques.
6. L'Offrande.
7. La Belle Jeunesse.
8. Sérénade.

Medium: baritone and piano. Range: B - f#' (f - d'). French text only. Duration: 10 minutes. Texture: homophonic. Cyclic unity: return of the original key in the last song; poetic unity in the satire on modern mores, based on seventeenth-century examples. Evaluation: clever, witty songs; difficult because of the rapid pronunciation of the French; excellent concert material.

Poulenc, Francis.
Chansons Villageoises. (Maurice Fombeure).
Paris: Max Eschig, 1943.

1. Chanson du clair tamis.
2. Les gars qui vont a la fête.
3. C'est le joli printemps.
4. Le Mendiant.
5. Chanson de la fille frivole.
6. Le retour du Sergent.

Medium: voice and orchestra; version with piano accompaniment by the composer. Range: b - g" (e' - e"). French text only. Duration: 9 minutes. Texture: homophonic, with many substitutions for traditional harmonic practice, such as the cadence to the third song on sub-dominant after a careful preparation for the tonic. Cyclic unity: poetry unifies by giving various village scenes; homogeneous musical style. Evaluation: all songs demand rapid enunciation of French; simple melodic lines; generally difficult; effective with either accompaniment.

Poulenc, Francis.
Fiançailles pour rire, six mélodies sur des poèmes de Louise de Vilmorin.
Paris: Rouart, Lerolle & Cie, 1947.

1. La dame d' André.
2. Dans l'herbe.
3. Il vole.
4. Mon cadavre est doux comme un gant.
5. Violon.
6. Fleurs.

Medium: voice and piano. Range: c' - g" (a' - e"). French text only. Duration: 10 minutes. Texture: homophonic, but many substitute chords for traditional ones; some counterpoint. Cyclic unity: poetic unity — a woman laments her lost love, traces her feelings past death to looking upon her own corpse. Individual songs grouped mainly by poetic continuity. Evaluation: interesting, and of average difficulty.

Poulenc, Francis.
Métamorphoses. (Louise de Vilmorin).
Paris: Rouart, Lerolle, 1944.

1. Reine des Mouettes.
2. C'est ainsi que tu es.
3. Paganini.

Medium: voice and piano. Range: b - g" (e' - d"). French text only. Duration: 4 minutes. Texture: homophonic, but idiomatic. Cyclic unity: close key relationships; a triad on A-flat occurs in songs, sometimes major, sometimes minor. Evaluation: poetic unity by the symbolist poetry. Interesting songs, suitable for both enjoyment serious study.

Poulenc, Francis.
Poèmes de Ronsard.
Paris: Heugel, 1925.

1. Attributs.
2. Le Tombeau
3. Ballet.
4. Je n'ai plus que les os.
5. À son page.

Medium: mezzo-soprano and piano. Range: b-flat - g#" (d' - e"). French text only. Duration: 11 minutes. Texture: homophonic; diatonic tonality; mild dissonances; accompaniment mostly two part. Cyclic unity: poetic unity--thoughts of an old man on impending death; logical key sequences; crisp staccato style of first song repeated in the last song. Evaluation: moderately difficult; upper level college.

Poulenc, Francis.
Quatre Poèmes de Guillaume Apollinaire.
Paris: Rouart, Lerolle (Salabert), 1931.

1. L' Anguille.
2. Carte Postale.
3. Avant le Cinéma.
4. 1904.

Medium: baritone (or mezzo-soprano) and piano. Range: B - f' d - d'). French text only. Duration: 4 minutes. Texture: homophonic; mild dissonances; some unstability of tonality; transparent writing for piano, mainly two-voiced. Cyclic unity: poetic--theme of the pleasures of life; arranged cycle; logical key sequences. Evaluation: clever, humorous songs; require an accomplished pianist; moderately difficult; upper level college.

Poulenc, Francis.
Tel jour telle nuit, neuf mélodies sur des poèmes de Paul Éluard.
Paris: Durand, 1937.

1. Bonne journée.
2. Une ruine coquille vide.
3. Le front comme un drapeau perdu.
4. Une roulotte couverte en tuiles.
5. A toutes brides.
6. Une herbe pauvre.
7. Je n'ai envie que de t'aimer.
8. Figure de force brûlante et farouche.
9. Nous avons fait la nuit.

Medium: medium voice and piano. Range: c - a" (d' - d"). French text only. Duration:12 minutes. Texture: homophonic, with occasional diversions, such as misplaced cadences. Cyclic unity: return of first theme of first song as coda of last song (cf. Dichterliebe). Poetic unity. Evaluation: interesting cycle; one of the best of this generation; some critics find Poulenc's style monotonous; this is a problem which the singer must solve. Recital material.

Poulenc, Francis.
Le Travail du peintre, sept mélodies sur des poèmes de Paul Éluard.
Paris: Max Eschig, 1957.

1. Pablo Picasso.
2. Marc Chagall.
3. Georges Braque.
4. Juan Gris.
5. Paul Klee.
6. Joan Miro.
7. Jacques Villon.

Medium: medium voice and piano. Range: b - f" (d' - c"). French text only. Duration: 15 minutes. Texture: homophonic, but with emphasis on dissonant harmonies. Cyclic unity: music unity achieved by using dance-hall tunes as the painters have all been associated at some time with that entertainment medium. Subject matter also provides a logical unity. Evaluation: interesting work in Poulenc's current idiom (ca. 1950's). Average difficulty.

Poulenc, Francis.
Trois Chansons de Federico Garcia Lorca.
Paris: Heugel et Cie, 1947.

1. L' enfant muet.
2. Adelina a la promenade.
3. Chanson de l' oranger sec.

Medium: medium voice (high baritone) and piano. Range: c - f#' (e-flat - d'). French text only (translated from the Spanish by Felix Gattegno.). Duration: 3½ minutes. Texture: homophonic; diatonic, traditional tonality, mild dissonance. Cyclic unity: an arranged cycle; similar accompanimental figurations. Evaluation: moderately difficult; upper level college.

Powell, Mel.
Haiku Settings, Op. 12.
New York: G. Schirmer, 1961.

I. Oh you bawdy breeze (Issa).
Such a fine first dream (Takuchi).
Look, the palace (Issa).
II. Icy the moonshine (Shiki).
Shadow of a tombstone
Colder far than snow (Joso).
III. In all this cool (Ryusui).
Oh, these spring days! (Basho).
Ah me! I am one (Taigi).
IV. A flitting firefly (Taigi).
There is no stir (Buson).
Night is bright with stars (Etsujin).

Medium: high voice and piano. Range: a - g#" (d' - e"). English text, translations of Japanese Haiku, 17-syllable poems. Duration: 6 minutes. Texture: atonal; irregular meters; rhythmically complex. Cyclic unity: poetic forms; poetic content, nature poems; general musical style. Evaluation: composer asks for a voice which is "very light" and "comparatively pure." Difficult; graduate college level,

Price, Beryl.
Shepherd on a Hill. Three Settings of Elizabethan Poets.
London: J. Curwen & Songs, 1950.

1. In an Arbour Green (Robert Wever).
2. Phillis. (Thomas Lodge).
3. Jig (Sir John Wotton).

Medium: high voice (tenor) and piano (or harpsichord). Range: c - g' (f - c'). English text. Duration: 3½ minutes. Texture: homophonic in 17th century harpsichord style accompaniment; diatonic tonality; few chromatic alterations. Cyclic unity: poetic unity--shepherd singing to his beloved; closely related keys: C, a, C; repetition of similar melodic and accompanimental figurations. Evaluation: easy: useful as material for first-year student, lower college level.

Prokofieff, Serge.
Three Children's Songs, Op. 68.
New York: Leeds Music Corp., 1948.

1. The Chatterbox (A Bartos).
2. Lollipop Song (Sakonska).
3. The Little Pigs (Kvito).

Medium: medium voice (mezzo-soprano) and piano. Range: c' - f" (d' - c"). English translations by W. H. Easterbrook. Duration: 8 minutes. Texture: homophonic; traditional harmony; mild dissonances. Cyclic unity: poetic unity—children's poems; musical style. Evaluation: encore songs; suitable for high school age girls.

Quilter, Roger.
Three Pastoral Songs, Op. 22. (Joseph Campbell).
London: Elkin, 1921.

1. I will go with my father a-ploughing.
2. Cherry valley.
3. I wish, I wish.

Medium: high voice, violin, and cello (also, in transposed editions). Range: d - a' (d - d'). English only. Duration: 6½ minutes. Texture: homophonic; tradiational harmonies. Cyclic unity: poetic--songs of country life; general musical style. Evaluation: folk song influence; few interpretative problems; easy; suitable for high school or lower level college.

Rainier, Priaulx.
Cycle for Declamation, from "Devotions" by John Donne.
London: Schott & Co., 1954.

1. Wee cannot bid the fruits.
2. In the Wombe of the Earth.
3. Nunc, lento sonitu (The bell doth toll for him).

Medium: tenor or soprano solo, without accompaniment (or, other vocal range with transposition). Range: c - a' (a - e'). English text. Duration: 8 minutes. Texture: monophonic; declamatory style following stresses of the poetry. Cyclic unity: poetic--thoughts on life and death. Evaluation: expressive settings of excellent poetry; recital cycle; difficult; upper level college or graduate level.

Rainier, Priaulx.
Three Greek Epigrams, (1937). (Anyte of Tagea).
London: Schott & Co., 1951.

1. A bird: You will never rise up again.
2. For a fountain: O wanderer rest.
3. A dolphin: No more exulting in the calm sea.

Medium: soprano and piano. Range: d' - a" (g' - d"). English text, a translation from the Greek, by Richard Aldington. Duration: 4 minutes. Texture: ostinatos; mild dissonances. Cyclic unity: arranged cycle; poetic unity--thoughts of death. Evaluation: moderately difficult; upper level college.

Ravel, Maurice.
Chansons madécasses.
Paris: Durand, 1926.

1. Nahandove.
2. Aoua! Aoua!
3. Il est doux.

Medium: medium voice, flute, cello, piano (first performance by a woman, but recorded by both men and women). Range: c# - g' (d - d'). Duration: 10 minutes. French text only--translations into French from Malagasy folk poetry by Evariste Parny. Texture: linear polyphony; dissonance; motivic. Cyclic unity: poetic unity: narrator awaits Nahandove, she comes; he calls to mind the white conquerors of the island, their oppression and the black revolt, etc. Musical unity. Evaluation: concert material; interpretatively complex; graduate college level.

Ravel, Maurice.
Don Quichotte à Dulcinée. Trois poèmes de Paul Morand.
Paris: Durand, 1934.

1. Chanson romanesque.
2. Chanson épique.
3. Chanson à boire.

Medium: originally, baritone and orchestra; baritone and piano, with accompaniment by composer; also available in higher transposition. Range: A - f' (c# - c#'). French text, with English translation by Edward Lockton. Duration: 5 minutes. Texture: homophonic, with very mild dissonance; occasionally very romantic, as in second song. Cyclic unity: entirely poetic--Don Quixote sings to his love, Dulcinea; says a prayer to have his sword blessed so that he may defend his lady more bravely; and finally, sings a drinking song with vulgar overtones. Very effective recital pieces, especially as last group in a recital; last song demands virtuoso singing.

Ravel, Maurice.
Histoires Naturelles. (Scenes from Animal Life). (Jules Renard).
Paris: Durand, 1907.

1. Le Paon.
2. Le Grillon.
3. Le Cygne.
4. Le Martin-Pêcheur.
5. La Pintade.

Medium: medium voice (high baritone or mezzo-soprano) and piano. Range: c' - f" (d' - d"). French text only; but an English translation by Nita Cox in the collection of his songs, Douze Chants. Duration: 12 minutes. Texture: homophonic, impressionistic; vocal line has many passages in parlando style. Cyclic unity: no cyclic elements, each is an individual song, but group has common theme of scenes from animal life. Satire in the poetry is quite apparent. Evaluation: difficult for both singer and pianist; many rhythmic complexities; vocal line lies in lower tessitura than most.

Ravel, Maurice.
Shéhérazade. (1903), (Tristan Klingsor).
Paris: Durand, 1912.

1. Asie.
2. La Flûte enchantée.
3. L' Indifférent.

Medium: medium voice and orchestra (also, with piano accompaniment). Range: c# – b' (e – e'). French text, translated into English by Hermann Klein. Duration: 11 minutes. Texture: homophonic; mild dissonances; original Oriental scales used. Cyclic unity: textual unity; unity of musical style. Evaluation: difficult; text from a woman's point of view; graduate college level.

Ravel, Maurice.
Trois Poèmes de Stéphane Mallarmé.
Paris: Durand, 1914.

1. Soupir.
2. Placet futile.
3. Surgi de la croupe et du bond.

Medium: medium voice, piano, string quartet, 2 flutes, and 2 clarinets. Range: b-flat – f#" (e' – e"). French text only. Duration: 11½ minutes. Texture: homophonic; free counterpuntal passages; arpeggiated figurations; difficult rhythms. Poetic unity; unity of musical style. Evaluation: very florid compared with Debussy's settings of this poetry; difficult; upper level college or graduate level.

Read, Gardner.
From a Lute of Jade, Op. 36.
New York: The Composers Press, Inc. 1943.

1. Tears (Wang Seng-Ju).
2. The River and the Leaf (Po Chü-I).
3. Ode (Confucious).

Medium: medium voice (mezzo-soprano) and piano (also scored for chamber orchestra). Range: c#' – f#" (e' – c"). English text. Duration: 6 minutes. Texture: homophonic; impressionistic chordal structures based on interval of the 4th. Cyclic unity: common motivic fragment appears in all songs, although transposed; poetic unity of style. Evaluation: fresh, skillful handling of dissonant tonal structures; difficult; upper level college.

Reif, Paul.
Five Finger Exercises. A Song Cycle. (T. S. Eliot).
New York: Les lie Productions, Inc., 1957.

1. Lines to a Persian Cat.
2. Lines to a Yorkshire Terrier.
3. Lines to a Duck in the Park.
4. Lines to Ralph Hodgson, Esquire.
5. Lines to Mr. Eliot.

Medium: baritone voice and piano. English text. Range: G - f' (d - d'). Duration: 5 minutes. Texture: homophonic; thin, transparent. Cyclic unity: poetic unity through clever comparison of man to animals. Evaluation: music follows satiric tenor of the poetry. Clever and humorous. Good encore songs. Publisher's address: 57 West 58th Street, New York.

Reimann, Aribert.
Ein Totentanz. Suite für Bariton und Kammerorchester.
Mainz: Ars Viva Verlag, 1962.

1. Prelude: Sie sammeln sich.
2. Allemande. Drehen Kreisen Rundung suchen.
3. Courante: Sie jagen sind Jagende.
4. Sarabande: Klage geboren.
5. Menuett: Fassen sich Liebende.
6. Gavotte: Feld ist Karo.
7. Air: Sind Schlafende und über ihnen erhebt sich ein Flügel.
8. Gigue: Spielen fliegend Arme hier.

Medium: baritone voice and orchestra. Range: d - f' (f - e'). German text only. Duration: 15 minutes. Texture: 12-tone technique; traditional rhythmical styles of 18th-century suite with 20th-century techniques. Cyclic unity: each movement uses the same row but transposed or inverted; formal unity. Evaluation: unnamed poet; very esoteric; difficult; graduate college level only.

Reimann, Aribert.
Fünf Gedichte von Paul Celan.
Wien: Universal Edition, 196-.

1. Blume.
2. Auge der Zeit.
3. Tenebrae.
4. Heute und Morgen.
5. Ein Lied in der Wüste.

Medium: medium high voice (baritone) and piano. Range: c - a' (f - f'). German text only. Duration: 14 minutes. Texture: atonal; strong dissonances; chords built on 4ths; lyric vocal writing. Cyclic unity: arranged cycle; poetic unity through common thread of thought in somewhat disconnected sequence. Evaluation: dissonant contemporary idiom with lyric vocal style; difficult; requires sensitive pianist to give proper dynamic weight without exaggeration of any of the elements beyond the overall concept. Graduate college level.

Respighi, Ottorino.
Cinque Canti all' Antica, (1906).
Bologna: Edizioni Bongiovanni, 1910.

1. L' udir talvolta. (Boccaccio).
2. Ma come potrei. (Boccaccio).
3. Ballata (Boccaccio).
4. Bella porta di Rubini. (A. Donini).
5. Canzone di Re Enzo.

Medium: high voice and piano. Range: d - g' (g - e'). Italian text. Duration: about 8 minutes. Texture: simple folk song, chordal accompaniment, slightly modal, but not imitative of earlier types. Cyclic unity: arranged cycle; medieval and Renaissance poetry; musical unity. Evaluation: uncomplicated songs suitable for teaching; easy; lower level college. Available in transposed keys as well.

Reutter, Hermann.
Die Jahreszeiten (1957). Vier Gedichte von Friedrich Hölderlin.
Mainz: B. Schott's Söhne, 1958.

1. Der Frühling: Wenn auf Gefilden neues Entzücken keimt.
2. Der Sommer: Hoch ist die Zeit des Jahrs zu sehn.
3. Der Herbst: Die Sagen, die der Erde sich entfernen.
4. Der Winter: Wenn ungesehn und nun vorüber sind.

Medium: medium voice and piano. Range: a - g-flat" (f' - c"). German text only. Duration: 8 minutes. Texture: homophonic; mild dissonances; no key signatures; bi-tonal. Cyclic unity: seasons give poetic unity; coda of last song recalls opening of first; motto theme from first song used in all songs but slightly varied. Evaluation: fine recital group in modern idiom; well-written; moderately difficult; upper level college or graduate college.

Reutter, Hermann.
Meine dunklen Hände (1957). Fünf Negergedichte von Langston Hughes und Arna Bontemps. Deutsche Übersetzung von Paridam von dem Knesebeck.
Mainz: B. Schott's Söhne, 1958.

1. Bänkelsänger: Nur weil mein Mund (Because my mouth is wide).
2. Trommel: Wisse, Herz, der Tod trommelt hier! (Bear in mind that death is a drum!). (Hughes).
3. Schwarzes Mädchen: Trommelt, Regen, Wind! (Easy on your drums). (Bontemps).
4. Lied für ein dunkles Madchen: Tief im Süden Dixies (Way down south in Dixie). (Hughes).
5. Wenn Susanna Jones trägt Rot (When Susanna Jones wears red). (Hughes).

Medium: baritone and piano. Range: b - f' (e - c'). German text, which is a translation of American poems; music printed for both German and English phraseology. Duration: 6½ minutes. Texture: atonal; 2-part writing; bi-tonal dissonance; lyrical vocal writing. Cyclic unity: poetic unity--American negro poetry subjects; unity of musical style. Evaluation: interesting settings in contemporary idiom; difficult; requires skilled pianist; graduate college level.

Reutter, Hermann.
Die Weise von Liebc und Tod des Cornets Christoph Rilke, Op. 31.
(Rainer Maria Rilke).
Mainz: B. Schott's Söhne, 1947.

1. Reiten, reiten, reiten.
2. Flüche, Farben, Lachen.
3. Rast! Gast sein inmal.
4. Die turmstube ist dunkel.
5. Ist das der Morgen?
6. Epilog.

Medium: medium voice and piano. Range: a - g" (d' - e"). German text. Duration: 15 minutes. Texture: varied, but mainly homophonic with contrapuntal sections; no key nor meter signatures. Cyclic unity: thematic material from first song recalled in Epilog; motive in bar 3 of third song recurrs in last part of song 5; third and fourth songs have common motives; overall arrangement has form of arch. Evaluation: strong dramatic contrasts; orchestral-like accompaniment; well-written for voice; difficult; graduate college level or upper level undergraduate.

Reutter, Hermann.
Zwölf Lieder nach Gedichten aus Gesicht und Antlitz von Heinrich Ehrler, Op. 65.
Mainz: B. Schott's Söhne, 1948.

1. Wintersonnwend: Den kurzen Tag umgab die lange Nacht.
2. Frage: Wieviel Wege bin ich schon gegangen?
3. An meine Augen: Augen ihr, durch allen Schein gegangen.
4. Die alte Uhr: Ist der Gang der Uhr?
5. An die Heimat: Heimat, Schoss des Heimeslosen.
6. Wonnen: Ich mochte einmal so betauet sein.
7. Nachtlied: Ich denk an dich.
8. Anima: Am Markte lag ein todgestürztes Kind.
9. Barmherzige Schwester: Strahl, der durch die Gassen geht.
10. Die Beiden: O Bruder sag.
11. Beter am Meer: O holder Himmelswind.
12. Des Mönches Abschied von den Geleite Gebenden: Gehet nun.

Medium: medium voice and piano. Range: b - f#" (e' - e"). German text only. Duration: 15 minutes. Texture: homophonic with ostinato figures; mainly two-part writing in accompaniment. Cyclic unity: poetic unity; first and last songs have common rhythmic structure; general musical style unified. Evaluation: difficult; upper level college or graduate college level.

Reynolds, Alfred.
Five Centuries of Love. A Song Cycle. (Clifford Bax).
London: Elkin, 1946.

1. 1570 - The Yeoman.
2. 1660 - The Courtier.
3. 1770 - The Cynic.
4. 1860 - The Emigrant.
5. 1910 - The Motorist.

Medium: baritone and piano. Range: d - f#' (e - e'). English text only. Duration: 8 minutes. Texture: homophonic. Cyclic unity: narrative, as shown by titles; varied music styles to illustrate the periods. Evaluation: easy; clever and humorous.

Rochat, Andrée.
Chants d'outre-mer, Op. 22. Suite [cycle] pour tenor et piano.
Milan: Carisch, 1953.

1. Poème popularie berbère.
2. Défi a la force (David Diop).
3. Première Intermède.
4. Vieille chanson des pays d'Imèrina (Jean Joseph Rabéarivelo).
5. Deuxieme Intermède.
6. Regrets (Flavien Ranaivo).
7. Epilogue.
8. Poème populaire berbère.

Medium: tenor and piano. Range: e' - a" (a' - e"). French text only. Duration: 10 minutes. Texture: contrapuntal, mainly; ostinato figuration in second song and in later songs. Cyclic unity: first song repeated as the last song, da capo style. Premiere Intermede (first intermezzo) has same music as first song; this same melody is transformed and varied for the fourth song. Evaluation: a true cycle using cyclic devices (cf. Massenet's usage); moderately difficult.

Rochberg, George.
  Four Songs of Solomon.
  New York: G. Schirmer, 1949.

1. Rise up, my love.
2. Come, my beloved.
3. Set me as a seal.
4. Behold! thou art fair.

Medium: high voice and piano. Range : c#' - b" (f' - f"). English text only, from paraphrase of the Songs of Solomon. Duration: 4 minutes. Texture: homophonic; post-romantic harmonies. Cyclic unity: entirely textual: each is an individual song. Evaluation: very effective recital group; songs tend to be undeveloped; text is set through composed or strophic but with no textual repetition.

Rorem, Ned.
  A Cycle of Holy Songs.
  New York: Southern Music Publishing Co., 1955.

1. Psalm 134: Bless ye the Lord.
2. Psalm 142: I cried unto the Lord with my voice.
3. Psalm 148: Praise ye the Lord.
4. Psalm 150: Praise ye the Lord.

Medium: medium high voice and piano. Range: b - a" (e' - e"). English only. Duration: 11 minutes. Texture: homophonic; mild dissonance for color. Cyclic unity: text has continuity; also a uniform musical style. Evaluation: interesting cycle of sacred songs; average difficulty.

Rorem, Ned.
Flight for Heaven, a cycle of Robert Herrick songs.
New York: Mercury Music Corp., 1952.

1. To music, to becalm his fever.
2. Cherry ripe.
3. Upon Julia's clothes.
4. To daisies, not to shut so soon.
5. Epitaph upon a child that died.
6. Another epitaph.
7. To the willow tree.
8. Comfort to a youth that had lost his love.
9. Piano interlude.
10. To Althea, who may command him anything.

Medium: low voice (bass) and piano. Range: F - e' (c - d!). English text only. Duration: 12 minutes. Texture: homophonic, with dissonance for color. Cyclic unity: unity of style; links from song to song; logical keys. Poetry unifies. Evaluation: very effective songs; settings on the whole tend to be simple with economy of structure and materials.

Rossini, Giacchino.
La Regata Veneziana.
Moscow: State Publishing House (Leeds), 1961.

1. Avanti la regata.
2. Co passa la regata.
3. Dopo la regata.

Medium: soprano and piano. Range: c' - a" (f' - e"). Duration: 12 minutes. Texture: homophonic; in 19th century opera style. Cyclic unity: textual unity—Mormolo's beloved spurs him on to victory in the regata; in the second song, she is almost hysterical for fear of his losing; and then she welcomes him after the race. No author poetry given. This edition has Russian as well as Italian text. Songs are moderately difficult and have been recorded.

Rowley, Alec.
A Cycle of Three Mystical Songs.
London: Boosey & Hawkes, 1953.

1. Three Jolly Shepherds (Traditional).
2. The Prophecy (Traditional).
3. The Birthday (Traditional).

Medium: high voice and piano. Range: d' - a" (e' - e"). English text. Duration: 5 minutes. Texture: homophonic. Cyclic unity: poetry on common theme—the birth of Christ; music has no cyclic thematic scheme, but keys are closely related. Evaluation: easy, but with high tessitura in places; excellent for the younger singer (female).

Rowley, Alec.
The Heart's Journey. (Siegfried Sassoon).
London: Boosey & Hawkes, 1934.

1. A flower has opened in my heart.
2. You were glad tonight.
3. What you are I cannot say.
4. Song, be my soul.

Medium: high voice and piano. Range: d' - a" (e' - e"). English text. Duration: 8 minutes. Texture: homophonic, but a few contrapuntal passages; ostinato figures prominent in places. Cyclic unity: textual; similarity of style—use of ostinato patterns. Evaluation: interesting; average difficulty; contemporary idiom of English composers.

Rowley, Alec.
The Lover Sings. (Anonymous texts).
London: Joseph Williams, Ltd., 1937.

1. The Parting.
2. Absence.
3. The Return.

Medium: high voice and piano. Range: d' - g" (g' - e"). English text only. Duration: 4 minutes. Texture: homophonic, ostinato chordal patterns. Cyclic unity: poetic unity by narrative and order of songs; passages from first song inverted in third song. Evaluation: interesting songs; easy; suitable teaching material, lower level college.

Rubbra, Edmund.
Amoretti: Five Spenser Sonnets, Set I, Op. 42.
London: Alfred Lengnick, 1949.

1. Sonnet II.
2. Sonnet IV.
3. Sonnet VI.
4. Sonnet XLIII.
5. Sonnet LXVIII.

Medium: tenor and string orchestra. Range: c - a' (e' - e'). English text. Duration: 13 minutes. Texture: homophonic; dissonance; lyric vocal writing. Cyclic unity: arranged cycle; each song has link to the succeeding. Evaluation: moderately difficult; graduate college level. Piano-vocal score available.

Rubbra, Edmund.
Amoretti: Five Spenser Sonnets, Set II, Op. 43.
London: Joseph Williams, Ltd., 1942.

1. Sonnet LXXVIII: Lacking my love, I go from place to place.
2. Sonnet LXX: Fresh spring the herald of loves.
3. Sonnet LXXXIX: Like as the Culver.
4. Sonnet XXXVII: What guile is this?
5. Sonnet XL: Mark when she smiles.

Medium: high voice (tenor or soprano) and string quartet (or piano). Range: c# - a-flat' (g - f'). English text. Duration: 12 minutes. Texture: homophonic; ostinatos in accompaniment; diatonic harmony. Cyclic unity: poetic unity; each song logical successor; arranged cycle. Evaluation: difficult; graduate college level.

Rubbra, Edmund.
Three Psalms, Op. 61.
London: Alfred Lengnick & Co., Ltd., 1947.

1. Psalm VI: O Lord, rebuke me not.
2. Psalm XXIII: The Lord is my shepherd.
3. Psalm CL: Praise ye the lord.

Medium: low voice (bass) and piano. Range: F# - f' (e - e'). English text. Duration: 8½ minutes. Texture: homophonic; a few contrapuntal passages and imitative motives. Cyclic unity: Biblical texts; thematic material from first song recurs in last song. Evaluation: fine addition to sacred repertory; good teaching material; moderately difficult; lower level college.

Ruyneman, Daniel.
Quatre Poèmes (1923). Extraits de "Alcools" de Guillaume Apollinaire.
London: J. & W. Chester, Ltd., 1925.

1. Hotels.
2. L' adieu.
3. A la santé.
4. La Tzigane.

Medium: Mezzo-soprano and piano. Range: d'- e#" (f' - c"). French text only. Duration: 3 minutes. Texture: atonal; abstract; no meter signature nor bar lines; ostinatos in accompaniment. Cyclic unity: general poetic feeling; general musical style; a musical abstraction. Evaluation: moderately difficult; upper level college.

Sauguet, Henri.
Les Animaux et leurs Hommes. (Paul Éluard).
Paris: Jean Jobert, 1926.

1. Cheval [Horse].
2. Vache [Cow].
3. Oiseau [Bird].
4. Chien [Dog].
5. Chat [Cat].
6. Poule [Hen].
7. Porc [Porcupine].

Medium: medium high voice and piano. Range: d' - a" (g' - e"). French text only. Duration: 5 minutes. Texture: homophonic; ostinato patterns in accompaniment. Cyclic unity: poetic--animal poetry; each song a musical sequence growing out of the previous one. Evaluation: requires fast French articulation in places; more or less independent vocal writing; moderately difficult; upper level college.

5

Sauguet, Henri.
Les pénitents en maillots roses, poèmes de Max Jacob.
Paris: Heugel, 1949.

1. A une sainte le jour de sa fête.
2. Jardin mystérieux.
3. Marine à Roscoff.
4. La Ville
5. Ports de l' enfer.

Medium: medium voice and piano. Range: d' - g" (g' - d"). French text only. Duration: 15 minutes. Texture: homophonic, in contemporary French idiom. Cyclic unity: poetic unity--quasi-religious, somewhat satirical; a literary translation is, "The Penitents in Rose Tights," Surrealist poetry. Evaluation: understanding of the allusions and veiled meanings of the poetry is essential; moderately difficult; upper level college or graduate college level.

Sauguet, Henri.
Visions infernales (1948). Poèmes de Max Jacob.
Paris: Heugel, 1950.

1. Voyage.
2. Voisinage.
3. Que penser de mon salut.
4. Regates mystérieuses.
5. Le petit paysan.
6. Exhortation.

Medium: bass voice and piano. Range: G - e' (c - c'). French text only. Duration: 14 minutes. Texture: homophonic; mild dissonance; accompaniment doubles vocal line much of the time. Cyclic unity: poetic--narrator recalls the horror of Hell; motivic fragments of similar texture and style in several songs. Evaluation: require well developed dramatic projection; moderate difficulty; upper college level.

Schoeck, Othmar.
Elegie, Op. 36. Liederfolge nach Gedichten von Lenau und Eichendorff.
Wiesbaden: Breitkopf & Härtel, 1924; renewed, 1952.

1. Wehmut: Ich kann wohl manchmal singen.
2. Liebesfrühling: Ich sah den Lenz einmal.
3. Stille Sicherheit: Horch, wie still es wird im dunkeln Hain.
4. Frage nicht: Wie sehr ich dein.
5. Warnung und Wunsch: Lebe nicht so schnell und stürmisch.
6. Zweifelnder Wunsch: Wenn Worte dir vom Rosenmunde weh'n.
7. Waldlied: Durch den Hain mit bangem Stosse.
8. Waldgang: Ich ging an deiner Seite.
9. An den Wald: Ich wandre fort ins ferne Land.
10. Kommen und Scheiden: So oft sie kam.
11. Vesper: Die Abendglocken klangen.
12. Herbstklage: Holder Lenz, du bist dahin.
13. Herbstgefühl: Mürrisch braust der Eichenwald.
14. Nachklang: Schon kehren die Vögel wieder ein.
15. Herbstgefühl: Der Buchenwald ist herbstlich schon gerötet.
16. Das Mondlicht: Dein gedenkend irr ich einsam.
17. Vergangenheit: Hesperus, der blasse Funken.
18. Waldlied: Die Vögel flieh'n geschwind zum Nest.
19. Herbstentschluss: Trübe Wolken, Herbstesluft.
20. Verlorenes Glück: Die Bäume rauschen hier noch immer.
21. Angedenken: Berg und Täler wieder fingen.
22. Welke Rose: In einem Buche blätternd.
23. Dichterlos: Für alle muss vor Freuden.
24. Der Einsame: Komm, Trost der Welt.

Medium: baritone (or alto) and orchestra (or piano reduction). Range: G - f' (c - c'). German text originally, French translation by A. and F. Boutarel; English translation by F. T. Jameson. Duration: 60 minutes. Texture: homophonic; atonal writing mainly, although there are sections in which a key center is very definite; very Romantic. Cyclic unity: a time narrative in which poet relates his sorrows and woes; unity of musical style. Evaluation: composer considered it a cycle; difficult; graduate college level.

Schoeck, Othmar.
Gaselen, Op. 38. Liederfolge nach Gedichten von Gottfried Keller.
Wiesbaden: Breitkopf & Härtel, 1925.

1. Unser ist das Los der Epigonen.
2. O heiliger Augustin im Himmelssaal.
3. Der Herr gab dir ein gutes Augen-paar.
4. Wenn schlanke Lilien wandelten.
5. Nun schmücke mir dein dunkles Haar.
6. Perlen der Weisheit sind mir.
7. Ich halte dich in meinem Arm.
8. Berge dein Haupt, wenn ein König.
9. Mich tadelt der Fanatiker.
10. Verbogen und zerkniffen war.

Medium: baritone, flute, oboe, bass clarinet, trumpet, percussion, and piano; piano-score published in 1953. Range: A - f' (B - b). German text only. Duration: 15 minutes. Texture: homophonic, in late-Romantic style; mild use of dissonance. Cyclic unity: composed as a continuous group, but each song has individuality; last song uses a rhythmic structure similar to that in the first song; through-composed. Evaluation: difficult recital material; graduate level.

Schoeck, Othmar.
Lebendig Begraben /Buried Alive/, Op. 40. Vierzehn Gesänge nach der gleichnamigen Gedichtfolge von Gottfried Keller.
Wiesbaden: Breitkopf & Hartel, 1928.

1. Wie poltert es! Abscheuliches Geroll.
2. Da lieg' ich denn, ohnmächtiger Geselle.
3. Ha! was ist das? Die Sehnen zucken wieder.
4. Läg' ich, wo es Hyänen gibt, im Sand.
5. Horch! Stimmen und Geschrei, doch kaum zu hören.
6. Als endlich sie den Sarg hier abgesetzt.
7. Horch endlich zittert es durch meine Bretter!
8. Da hab' ich gar die Rosen aufgegessen.
9. Zwölf hat's geschlagen--warum denn Mittag?
10. Ja, hätt' ich ein verlass'nes Liebchen nun.
11. Wie herrlich wär's--zerschnittner Tannenbaum.
12. Der erste Tannenbaum, den ich gesehn.
13. Der schönste Tannenbaum, den ich gesehn.
14. Und wieder schlägts ein Viertel erst.

Medium: baritone and orchestra; piano-vocal score. Range : F - f' (d - d'). German text only. Duration: 40 minutes. Texture: homophonic, with contrapuntal sections; modern dissonant idiom. Cyclic unity: poetic cycle; repetition of motives. Evaluation: difficult; graduate college level.

Schoeck, Othmar.
Wanderung im Gebirge, Op. 45. Gedichtsfolge von Lenau.
Zürich: Hug & Co., 1934.

1. Erinnerung.
2. Aufbruch.
3. Die Lerche.
4. Der Eichwald.
5. Der Hirte.
6. Einsamkeit.
7. Die Ferne.
8. Das Gewitter.
9. Der Schlaf.
10. Der Abend.

Medium: baritone and piano. Range: G# - f' (c - c'). German text only. Duration: 10 minutes. Texture: homophonic in late-Romantic style; much chromaticism; uncomplicated rhythmic structure; 3/4 meter through-out; no tempo markings. Cyclic unity: original key returns in last song's coda; poetically unified. Evaluation: moderately difficult; singer sets the tempo from flow of the poetry; upper level college.

Schoenberg, Arnold.
Fünfzehn Gedichte aus "Das Buch der Hängenden Gärten" von Stefan George, Op. 15.
Wien: Universal Edition, 1914.

1. Unterm Schutz von dichten Blättergründen.
2. Hain in diesen Paradiesen wechselt ab.
3. Als Neuling trat ich ein.
4. Da meine Lippen reglos sind.
5. Saget mir, auf welchem Pfade.
6. Jedem Werke bin ich.
7. Angst und Hoffen wechselnd mich beklemmen.
8. Wenn ich heut nicht.
9. Streng ist uns das Glück.
10. Das schöne Beet betracht ich.
11. Als wir hinter dem beblümten Tore.
12. Wenn sich bei heilger Ruh.
13. Du lehntest wider eine Silberweide.
14. Sprich nicht immer von dem Laub!
15. Wir bevölkerten die abenddüstern Lauben.

Medium: voice and piano. Range: b - a" (d' - d"). German text, with French translation. Duration: 25 minutes. Texture: atonal, with contrapuntal motivic structures. Cyclic unity: poetic cycle; each song is musically developed from a motive within itself; unity of style. Evaluation: difficult; graduate level.

Schoenberg, Arnold.
Three Songs, Op. 48 (1933). (Jakob Haringer).
Hillsdale: N. Y.: Boelke-Bomart, 1942.

1. Sommermüd.
2. Tot.
3. Mädchenlied.

Medium: baritone and piano. Range: G# - g' (c - d'). German text only. Duration: about 4 minutes. Texture: 12-tone technique, using hexachordal approach. Cyclic unity: poetic unity; row technique which uses same musical material. Evaluation: moderately difficult; graduate college.

Schoenberg, Arnold.
Vier Lieder, Op. 22.
Wien: Universal Edition, 1917.

1. Seraphita (Ernest Dowson, German transl. by Stefan George).
2. Alle welche dich suchen (Rilke).
3. Mach mich zum Wächter deiner Weiten (Rilke).
4. Vorgefühl (Rilke).

Medium: soprano and orchestra; piano-vocal score. Range: b - a" (d' - e"). German text only. Duration: 15 minutes. Texture: 12-tone row technique and expressionistic atonality; varied texture. Cyclic unity: arranged cycle; unity of musical style. Evaluation: very difficult; very wide vocal range and large interval skips; graduate level.

Schubert, Franz.
Die Schöne Müllerin, Op. 25. Ein Zyklus von Liedern gedichtet von Wilhelm Müller.
Wien: Sauer und Liedesdorf, 1825.

1. Das Wandern.
2. Wohin?
3. Halt!
4. Danksagung an den Bach.
5. Am Feierabend.
6. Der Neugierige.
7. Ungeduld.
8. Morgengruss.
9. Des Müllers Blumen.
10. Thränenregen.
11. Mein!
12. Pause.
13. Mit dem grünen Lautenbande.
14. Der Jäger.
15. Eifersucht und Stolz.
16. Die liebe Farbe.
17. Die böse Farbe.
18. Trockne Blumen.
19. Der Müller und der Bach.
20. Des Baches Wiegenlied.

Medium: high voice and piano, preferably male. Range: c'- a"(f' - e"). German text originally; English texts by Henry Drinker and Robert Garran available in Lea Pocket score. Generally available in language of country where published. Duration: 45 minutes. Texture: homophonic. Cyclic unity: see discussion in Chapter II, pages 41-46. Evaluation: moderately difficult; good recital material.

Schubert, Franz.

Schwanengesang, ein Cyklus von Liedern. Gedichte von Rellstab, Heine, und Seidl.
Wien: Haslinger, 1829.

1. Liebesbotschaft.
2. Kriegers Ahnung.
3. Frühlingssehnsucht.
4. Ständchen.
5. Aufenthalt.
6. In der Ferne.
7. Abschied.
8. Der Atlas.
9. Ihr Bild.
10. Das Fischermädchen.
11. Die Stadt.
12. Am Meer.
13. Der Doppelgänger.
14. Die Taubenpost.

Medium: medium high voice and piano. Range: B - a-flat' (d - e'). German text originally; many translations. English translations available by A. H. Fox Strangways, Henry S. Drinker, and Robert Garran. Also translations into French and other languages, usually in language of place of publication. Duration: 50 minutes. Texture: homophonic, in early 19th century Lied style; clearly defined tonalities. Cyclic unity: musical unity by logical or closely related keys; arranged cycle in which narrator recalls thoughts of his beloved of years before. Schubert appears to have felt the group was a cycle as the publisher published the group as such after his death; Rellstab is poet for songs 1-7; Heine, 8-13; the last song by Seidl. Evaluation: as a cycle, difficult; requiresmature voice with rather well developed range and an accomplished and sensitive pianist; graduate college level.

Schubert, Franz.
Winterreise, Op. 89. Ein cyclus von Liedern von Wilhelm Müller.
Wien: Tobias Haslinger, 1828. /First edition/.

Part I.
1. Gute Nacht.
2. Die Wetterfahne.
3. Gefror'ne Thränen.
4. Erstarrung.
5. Der Lindenbaum.
6. Wasserflut.
7. Auf dem Flusse.
8. Rückblick.
9. Irrlicht.
10. Rast.
11. Frühlingstraum.
12. Einsamkeit.

Part II.
13. Die Post.
14. Der greise Kopf.
15. Die Krähe.
16. Letzte Hoffnung.
17. Im Dorfe.
18. Der Stürmische Morgen.
19. Täuschung.
20. Der Wegweiser.
21. Das Wirtshaus.
22. Mut.
23. Die Nebensonnen.
24. Der Leiermann.

Medium: medium high voice (tenor) and piano. Range: B - a' (d - f'). Originally German text; English translations available by A. H. Fox Strangways, Henry Drinker, and Robert Garran. Other translations in French and other languages, usually in country of publication. Duration: 90 minutes. Texture: homophonic. Cyclic unity: see discussion in Chapter II, pages 47-49. Evaluation: for the mature singer. Editions by Peters, Breitkopf & Härtel, International Music Edition, Lea Pocket Scores.

Schumann, Robert.
Der Arme Peter, Op. 53, No. 3. (Heinrich Heine).
Leipzig: C. F. Peters, [1840].

1. Der Hans und die Grete tanzen.
2. Im meiner Brust, da sitzt ein Weh.
3. Der arme Peter wankt vorbei.

Medium: medium voice and piano. Range: b - g" (e' - e"). German text; Henry Drinker has a translation in his works. Duration: about 6 minutes. Texture: homophonic. Cyclic unity: poetic continuity; meter return, 3/4, 4/4, 3/4; logical key sequence, G major, E minor, E minor; individual songs which are incomplete because of brevity of each. Evaluation: see discussion in Chapter II; moderately easy; available in Lea Pocket Scores, Peters edition, International Music Edition, and Breitkopf & Härtel edition.

Schumann, Robert.
Dichterliebe. Liedercyklus aus dem Buche der Liebe von Heinrich Heine, Op. 48.
Leipzig: C. F. Peters, 1840.

1. Im wunderschönen Monat Mai.
2. Aus meinen Tränen spriessen.
3. Die Rose, die Lilie.
4. Wenn ich in deine Augen seh.
5. Ich will meine Seele tauchen.
6. Im Rhein, im heiligen Strome.
7. Ich grolle nicht.
8. Und wüssten's die Blumen.
9. Das ist ein Flöten.
10. Hör' ich das Liedchen.
11. Ein Jüngling liebt.
12. Am leuchtenden Sommermorgen.
13. Ich hab' im Traum geweinet.
14. Allnächtlich im Traume.
15. Aus alten Märchen.
16. Die alten, bösen Lieder.

Medium: high voice (tenor) and piano. Range: c' - a" (e' - e"). German text; English translations available by Henry Drinker and others. Duration: 30 minutes. Texture: homophonic. Cyclic unity: see discussion in Chapter II, pages 58-62. Evaluation: moderately difficult recital group; demands intellectual and emotional understanding.

Schumann, Robert.
Frauen-Liebe und Leben, Op. 42. (Chamisso).
Leipzig: C. F. Peters, 1840.

1. Seit ich ihn gesehen.
2. Er, der Herrlichste von allen.
3. Ich kann's nicht fassen, nicht glauben.
4. Du Ring an meinem Finger.
5. Helft mir, ihr Schwestern.
6. Süsser Freund, du blickest.
7. An meinem Herzen, an meiner Brust.
8. Nun hast du mir den ersten Schmerz getan.

Medium: medium voice (mezzo-soprano or alto) and piano. Range: b-flat - g" (d' - d"). German text originally; translations in English and French available. Duration: 10 minutes. Texture: homophonic. Cyclic unity: see chapter II, page 58. Key and meter return in last song; coda of last song from first song. Evaluation: moderate difficulty; singer must project the emotional experience implied in the text. Available in editions by Lea Pocket Scores, Peters, International Music Company, G. Schirmer, and Breitkopf & Härtel, as well as Bärenreiter.

Schumann, Robert.
Liederkreis, Op. 24. (Heinrich Heine).
Leipzig: Breitkopf & Härtel, 1840.

1. Morgens steh ich auf.
2. Es treibt mich hin.
3. Ich wandelte.
4. Lieb Liebchen.
5. Schöne Wiege.
6. Warte, warte.
7. Berg' und Burgen.
8. Anfange wollt' ich.
9. Mit Myrthen und Rosen.

Medium: medium voice and piano. Range: b - a" (d' - e"). German text originally; an English translation by Henry Drinker as well as by others. Duration: 15 minutes. Texture: homophonic; with accompaniment having individuality. Cyclic unity: see chapter II, page 55. Setting of a lyric cycle verbatim. Keys are closely related and both key and meter return observed in last song. Evaluation. Available in Peters edition, Lea Pocket Score, and International Music edition.

Schumann, Robert.
Liederkreis, Op. 39. Zwölf Gesänge von Josef von Eichendorff.
Wien: Tobias Haslinger, 1842.

1. In der Fremde.
2. Intermezzo.
3. Waldesgesprach.
4. Die Stille.
5. Mondnacht.
6. Schöne Fremde.
7. Auf einer Burg.
8. In der Fremde.
9. Wehmut.
10. Zwielicht.
11. Im Walde.
12. Frühlingsnacht.

Medium: medium voice and piano. Range: a#-g#" (e' - f#"). German text originally; Henry Drinker has a translation, without music, into English. Duration: 15 minutes. Texture: homophonic. Cyclic unity: arranged cycle text by composer with psychological narrative; logical sequence of keys; return of meter and key in the last song. Evaluation: see discussion in Chapter II, page 57. moderately difficult; accompaniments are not simple.

Schumann, Robert.
Myrthen, Op. 25. Liederkreis von Goethe, Rückert, Byron, Th. Moore, Heine, Burns and J. Mosen.
Leipzig: F. Kistner; Paris: G. Flaxland, 1840.

1. Widmung (Rückert).
2. Freisinn (Goethe).
3. Der Nussbaum (Mosen).
4. Jemand (Burns).
5. Sitz' ich allein (Goethe).
6. Setze mir nicht (Goethe).
7. Die Lotosblume (Heine).
8. Talismane (Goethe).
9. Lied der Suleika (Goethe).
10. Die Hochländer-Witwe (Burns).
11. Lieder der Braut I: Mutter, Mutter (Rückert).
12. Lieder der Braut II: Lass mich ihm (Rückert).
13. Höchländers Abschied (Burns).
14. Hochländisches Wiegenlied (Burns).

15. Aus den hebräischen Gesängen: Mein Herz ist schwer (Byron).
16. Rätsel (Byron).
17. Zwei Venetianische Lieder: I. (Burns).
18. II. (Burns).
19. Hauptmann's Weib (Burns).
20. Weit, weit (Burns).
21. Was will die einsame Thräne?
22. Niemand (Burns).
23. Im Westen (Burns).
24. Du bist wie eine Blume (Heine).
25. Aus den östlichen Rosen (Rückert).
26. Zum Schluss (Rückert).

Medium: medium voice and piano. Range: b - a" (d' - f"). German text; English translation by Henry Drinker is available. Duration: 30 minutes. Texture: homophonic. Cyclic unity: text, chosen and arranged by composer, shows emotions of lover when away from his beloved; no musical elements recur, but keys chosen are a logical sequence. Evaluation: average difficulty; a loosely concocted cycle. Available in Breitkopf & Härtel's Complete Critical Edition, Lea Pocket Scores, and Peters edition.

Schumann, Robert.
Zwölf Gedichte von Justinus Kerner, eine Liederreihe, Op. 35.
Wien: Tobias Haslinger, 1842.

1. Lust der Sturmnacht.
2. Stirb, Lieb' und Freud.
3. Wanderlust.
4. Erstes Grün.
5. Sehnsucht nach der Waldgegend.
6. Auf das Trinkglas eines verstorbenen Freundes.
7. Wanderung.
8. Stille Liebe.
9. Frage.
10. Stille Tränen.
11. Wer machte dich so krank.
12. Alte Laute.

Medium: medium voice (baritone) and piano. Range: A-flat - g' (e - e'). German text; English translation by Henry Drinker available separately. Duration: 20 minutes. Texture: homophonic. Cyclic Unity: Schumann called them a cycle in some of his writings (1840), says Boucourechliev, page 122. Several songs have half cadences which lead into next song; texts all have melancholy feeling of death. Evaluation: moderately difficult; singer must bear responsibility of making it be a cycle and not just a group of songs.

Seiber, Matyas.
To Poetry, a song cycle. Words by Louis MacNeice and others.
London: Schott & Co., Ltd., 1954.

1. Invocation (Goethe, transl. MacNeice).
2. Sonnet: Shall I compare thee to a summer's day (Shakespeare).
3. Tears: Weep, weep ye no more (Anon.).
4. Timor Mortis (William Dunbar).
5. Epilogue (Goethe, transl. MacNeice).

Medium: tenor and piano. Range: c# - g' (e - d'). English texts. Duration: 8 minutes. Texture: atonal; homophonic and contrapuntal passages; dissonance; chromatic arpeggios. Cyclic unity: Prologue and Epilogue use same text and music; poetry is stylistically related. Evaluation: independent parts; some awkward intervals for voice, much octave displacement; difficult; graduate college level.

Serocki, Kazimierz.
Augen der Luft (Eyes of Air). Liederzyklus für Sopran und Orchester (1957), nach Gedichten von Julian Przybos, Deutsch von Karl Dedecius und Witold Wirpsza. Partitur.
Celle: Hermann Moeck Verlag, 1963.

1. Begegnung (Spotkanie) (Meeting).
2. Flieder (Bez) (Lilac).
3. Augenblick (Chwila) (A Passing Moment).
4. Der Pfad (Sciezka) (The Path).
5. Abend (Wieczor) (Evening).

Medium: soprano and orchestra; piano-vocal score. Range: c' - a" (g' - f"). Original Polish text, with German translation by Karl Dedecius and English translation by Ann and Adam Czerniawski. Duration: 12 minutes. Texture: 12-tone technique; vocal writing in chromatic intervals mainly; some parlando recitative vocal writing. Cyclic unity: poetic unity; use of row technique unifies the music. Evaluation: interesting settings using the row technique; difficult; graduate level.

Serocki, Kazimierz.
Herz der Nächte. Ein Liederzyklus für Bariton und Klavier. (1956).
(Heart of the Nights). (Konstanty Ildefons Gałczynski).
Celle: Hermann Moeck Verlag, ca. 1960.

1. Die Nacht.
2. Epistel an die Verliebten.
3. Begegnung mit der Mutter.
4. Schlitten.
5. Der Mond.

Medium: baritone and piano. Range: A-flat - f' (e - d'). Polish text originally, German and French translations, as well as English. Duration: 19 minutes. Texture: 12-tone technique; contrapuntal; much two-part writing. Cyclic unity: poetic unity; musical unity by use of row technique. Evaluation: some difficult passages in voice part; very difficult; graduate college level.

Shaporin, Yury A.
Songs to the Poems of A. Pushkin, Op. 10 (1937).
New York: Leeds Music Corp., 1960; Moscow: State Publishing House, 1956.

1. Say why.
2. On parting.
3. Beneath the azure skies.
4. Invocation.
5. Memories.

Medium: high voice (tenor) and piano. Range: c - a' (e - e'). Russian text originally, with English translation by O. Moisseyenko. Duration: 11 minutes. Texture: varied, but mainly homophonic; some fugal imitations. Cyclic unity: progressive tonality with related keys; minor mode predominates; poetic unity--man mourns his departed loved one; sterility of the relationship is satirized by use of a fugue. Evaluation: contemporary Russian idiom, related to 19th-century nationalistic Romanticism; moderately difficult; upper level college.

Siegmeister, Elie.
American Legends.
New York: E. B. Marks, 1947.

1. Paul Bunyan (Leo Paris).
2. Nancy Hanks (Rosemary Benet).
3. John Reed (Lewis Allan).
4. Johnny Appleseed (Rosemary Benet).
5. Lazy Afternoon (Leo Paris).
6. The Lincoln Penny) (Alfred Kreymborg).

Medium: low voice and piano. Range: b - e" (e' - c"). English text. Duration: 10 minutes. Texture: homophonic in simple folk song idiom. Cyclic unity: common poetic theme of legendary folk characters of American folklore. Evaluation: good songs for teenage boys; humorous; easy; high school or lower level college.

Simon, Hermann.
Der Kreuzweg [The Way of the Cross]. Eine musikalische Andacht nach Ruth Schaumanns Bildwerk und Gedichten.
Augsburg: Anton Böhm & Sohn, 1938.

Praeludium: Christus der ist mein Leben (organ).
1. Jesus wird zum Tode verurteilt.
2. Jesus nimmt das Kreuz auf sich.
3. Jesus fällt das erste Mal unter dem Kreuze.
4. Jesus begegnet seiner Mutter.
5. Simon von Cyrene hilft Jesus das Kreuz tragen.
6. Veronika reicht Jesus das Schweizztuch.
7. Jesus fällt das zweite Mal.
8. Jesus tröstet die Töchter Jerusalems
9. Jesus fällt das dritte Mal.
10. Jesus wird seiner Kleider beraubt.
11. Jesus wird an das Kreuz benagelt.
12. Jesus stirbt am Kreuze.
13. Jesus wird vom Kreuze herabgenommen in den Schoss seiner Mutter.
14. Jesus wird in das Grab gelegt.

Postludium: Christus der ist mein Leben (organ).

Medium: solo voice (unison choir) and organ (piano). Range: b-flat - f" (e' - d"). German texts only; meditations on the passion texts for Good Friday. Duration: 10 minutes. Texture: homophonic, accompaniment could also be used as parts for an a cappella choir in the hymn-like meditations. Cyclic unity: poetic unity; prelude and postludes bind work together. Evaluation: suitable for elementary school children as unison choir or solo voice, although tessitura in several low; easy; lower level high school.

Simon, Hermann.
Statt eines Strausses. Vier Gedichte von Ruth Schaumann.
Augsburg: Anton Böhm & Sohn, 1936; revised, 1950.

1. Alle Schiffe gehn zum Hafen.
2. Morgenwind.
3. Gatte und Kind.
4. Bienenlied.

Medium: medium voice and piano. Range: c - e" (f' - c"). German text only. Duration: about 4 minutes. Texture: homophonic chordal style; diatonic tonality; strophic songs. Cyclic unity: poetic unity--poems of childhood; musical unity--logical key sequences; musical style. Evaluation: good example of "Hausmusik;" suitable for grade school or high school children as solos or as unison choir; easy. An English translation would make these songs more useful.

Stanford, Charles Villiers (Karel Drofnatzki, pseudonym).
Nonsense Rhymes, Op. 365. (Edward Lear).
London: Stainer & Bell, Ltd., 1960.

1. The Hardy Norse-Woman.
2. The Compleat Virtuoso.
3. The Absent Barber.
4. The Cow and the Coward.
5. Barkerolle.
6. Dithyramb.
7. The Generous Parishioner.
8. Limmerich ohne Worte.
9. Boat Song.
10. Nileinsamkeit.
11. The Aquiline Snub.
12. Tone Poem.
13. Gongdichtung.
14. A Visit of Elizabeth.

Medium: high voice and piano. Range: b - c" (e' - e"). English text. Duration: 10 minutes. Texture: mainly homophonic, each song is a parody of a serious work or excerpt. Cyclic unity: poetic unity -- satirical and parodical poetry of Edward Lear. Evaluation: clever, humorous encore or party songs; most suitable for a social occasion.

Strauss, Richard.
Krämerspiegel, Zwölf Gesänge von Alfred Kerr, Op. 66.
London: Boosey & Hawkes, 1959.

1. Es war einmal ein Bock.
2. Einst kam der Bock.
3. Es liebte einst ein Hase.
4. Drei Masken sah ich.
5. Hast du ein Tongedicht vollbracht.
6. O lieber Künstler sei ermahnt.
7. Unser Feind ist, grosser Gott.
8. Von Händlern wird die Kunst bedroht.
9. Es war mal eine Wanze.
10. Die Kunstler sind die Schöpfer.
11. Die Händler und die Macher.
12. O Schröpferschwarm.

Medium: medium voice and piano. Range:b b-flat - a" (e' -e"). German text. Duration: 20 minutes. Texture: homophonic, in late-romantic style, with many quotations from Strauss's other works. Cyclic unity: literary unity: narrative is a satire on the relations of the composer (Strauss himself) and his publisher over financial considerations. Evaluation: moderately difficult; clever satire, not so humorous today as when first written and performed privately 1921. The work was first published for sale above, but there was a private printing by the composer.

Stravinsky, Igor.
Faun und Schäferin, Op. 2. Liederzyklus. (Pushkin).
Bonn: Belaieff, 1927.

1. Die Schäferin: Wie Lilien erblühend. La Bergère.
2. Faun: Wer liegt dort? Le Faune.
3. Der Fluss: Jung-Lila ging alleine. Le Torrent.

Medium: voice and orchestra, originally; voice and piano. Range: c' - a" (f' - d"). Texts: Russian, German, French, English. Duration: 10 minutes. Texture: homophonic, but with independent parts occasionally. Cyclic unity: literary unity; keys are closely related to a tonal center—B-flat, c minor, B major. Evaluation: medium difficulty; in piano transcription of orchestral accompaniment Stravinsky has used tremolando chords to simulate the shimmer of orchestral tremelo. German translation of text by H. Moller; French translation by A. Komaroff. This was one of his first published compositions which paved the way for his work with ballet.

Stravinsky, Igor.
Four Russian Songs for voice, flute, harp and guitar.
London: J. & W. Chester, Ltd., 1955.

1. The Drake.
2. A Russian Spiritual.
3. Geese and Swans.
4. Tilim-bom.

Medium: soprano, flute, harp, and guitar. Range: d'-a-flat" (d'-d"). English translations by Robert Craft of Russian folk texts. Duration: 5 minutes. Texture: dissonant counterpoint; irregular meters; atonal. Cyclic unity: poetic; unity of musical style. Evaluation: early songs composed 1917-18 in orchestration of 1954. Piano reduction also available of above arrangement; originally published with piano accompaniment.

Stravinsky, Igor.
Pribaoutki (Chansons plaisantes) (1914), Op. 20, pour une voix et huit instruments. Textes populaires russes mis en francais par C. F. Ramuz.
London: J. & W. Chester, Ltd., 1917. Partitur.

1. L' oncle Armand.
2. Le four.
3. Le colonel.
4. Le vieux et le lièvre.

Medium: medium voice (mezzo-soprano) and eight instruments--flute, oboe (English horn), clarinet, bassoon, violin, viola, bass, cello. Composer published a version with piano accompaniment, J. & W. Chester, Ltd., 1924. Duration: 5 minutes. Original Russian folk texts translated into French by C. F. Ramuz; German translations available. Texture: dissonant style with ostinatos, irregular meters; linear style. Cyclic unity: poetic unity--children's poems; similar musical style. Evaluation: recital material, upper level college; complex rhythms; very advanced for 1914. Difficult.

Stravinsky, Igor.
Quatre Chants Russes.
London: J. & W. Chester, Ltd., 1920.

1. Canard.
2. Chanson pour compter.
3. Le moineau est assis.
4. Chanson dissident.

Medium: high voice and piano. Range: f#' - a-flat" (a' - f#"). Russian text with French translation by C. F. Ramuz. Duration: 4 minutes. Texture: dissonant; vague tonal centers; much use of ostinatos. Cyclic unity: Russian children's poetry; unity of musical style. Evaluation: complex; requires accomplished pianist; difficult; upper level college.

Stravinsky, Igor.
Three Japanese Lyrics, Op. 16. (Trois poesies de la lyrique japonaise).
Berlin: Russischer Musikverlag; Breitkopf & Härtel, 1913; Boosey & Hawkes.

1. Akahito: Descendons au jardin (I have flowers of white).
2. Tsaraiuki: Qu' apercoit-on si blanc au loin? (What shimmers so white so far away?)
3. Mazatsumi: Avril parait (The spring has come).

Medium: originally, soprano, 2 flutes, 2 clarinets, piano, 2 violins, viola, and cello; revised, 1947; accompaniment arranged for voice and piano, 1956. Texture: contrapuntal; dissonant; ostinatos. Duration: 3½ minutes. Cyclic unity: poetry about spring; similar musical material in all songs; experimental. Evaluation: early attempts at dissonant idiom; difficult; graduate college level. Original texts were Japanese translated into Russian by A. Brandta, into French by Maurice Delage, into German by Ernst Roth, and into English by Robert Burness and later by Robert Craft.

Stravinsky, Igor.
Three Songs from William Shakespeare (1953).
London: Boosey & Hawkes, 1954.

1. Musick to heare.
2. Full fadom five.
3. When Dasies pied.

Medium: mezzo-soprano, flute, clarinet, and viola; piano-vocal score. Range: b-flat - e-flat" (e-flat' - c"). English text only. Duration: 6½ minutes. Texture: pointillistic technique in a contrapuntal texture; vocal writing recitative-like; similar to row technique; imitative devices. Cyclic unity: thematic material is derived from that previously heard; poetic unity. Evaluation: interesting songs in contemporary idiom; difficult; upper level college; graduate college level.

Stravinsky, Igor.
Trois Histoires pour Enfants (1917).
London: J. & W. Chester, Ltd., 1920.

1. Tilim-bom.
2. Les canards, les cygnes, les oies.
3. Chanson de l' ours.

Medium: medium voice (mezzo-soprano or baritone) and piano. Range: c' - d" (d' - d"); original Russian texts; French translations; English translations. Duration: 2½ minutes. Texture: contemporary idiom; dissonant harmonies; ostinatos in both accompaniment and voice part. Cyclic unity: folk poems of country life; general musical style. Evaluation: French translations by C. F. Ramuz; English translations by Rosa Newmarch; complex songs; difficult; upper level college.

Stravinsky, Igor.
Trois petits chansons (Souvenirs de mon enfance), Op. 18. (Three little songs from the Recollections of childhood). (1913).
Berlin: Russischer Musikverlag, 1914; London: Boosey & Hawkes.

1. La petite pie (The magpie).
2. Le corbeau (The jackdaw).
3. Tchitcher--jatcher (Caw, caw, jackdaw).

Medium: soprano and piano; orchestrated, 1930. Range: g' - g" (a' - e"). Duration: 4 minutes. Texture: dissonant texture; ostinatos; parallel chords; crisp, rhythmic style. Cyclic unity: nature poetry; general musical style. Evaluation: French translations by C. F. Ramuz; a good encore cycle as songs are miniatures requiring skilled pianist.

Sullivan, Sir Arthur Seymour.
The Window, or, *The Songs of the Wrens*. (Alfred Tennyson).
London: Strahan & Co., 1871; Joseph Williams, Ltd., 1900.

1. On the hill.
2. At the window.
3. Gone!
4. Winter.
5. Spring.
6. The Letter
7. No answer.
8. No answer.
9. The answer.
10. Ay!
11. When?
12. Marriage morning.

Medium: medium voice and piano. Range: d' - g" (g' - e"). English text. Duration: 22 minutes. Texture: traditional harmonic texture and style; close key relations. Cyclic unity: poetic narrative; musical style. Originally planned as an attempt at unity of poetry, music, and art, that is, with paintings to illustrate the songs; the art was never realized. Evaluation: easy to moderate difficulty; valiant attempt at new musical forms.

Tailleferre, Germaine.
Six Chansons Françaises. Paroles des XVe, XVIIe, et XVIIIe siècles.
Paris: Heugel, 1930.

1. Non, la fidélité (Lataignant, XVIIIe.).
2. Mon mari, m' a diffamée (XVe.).
3. Souvent un air de vérité (Voltaire).
4. Vrai Dieu, qui m' y confortera (XVe).
5. On a dit mal de mon ami (XVe.).
6. Les trois présents (Sarasin, XVIIe.).

Medium: voice and piano. Range: c' - g#" (e' - e"). French text only. Duration: 6½ minutes. Texture: homophonic, with mild dissonances; linear writing. Cyclic unity: poems of love; music unity by general style, logical key progressions. Evaluation: light, charming settings which are easy to understand; moderately easy; upper level college.

Tcherepnin, Aleksandr Nikolayevich.
Seven Songs on Chinese Poems, Op. 71.
Bonn: M. P. Belaieff, 1956.

1. A Song of Contentment. (Anon.).
2. To Answer the Merchants. (Li-Tai-Pei).
3. Robe of Golden Brocade. (Li-Tsi).
4. Traveling Songs (Folksong from Yrennan).
5. Awakening of Spring. (Mon Hao Jan).
6. My Sister Hon Tsai. (Folksong from Soue-Yuan).
7. Drinking Song. (Li-Tai-Pei).

Medium: soprano and piano. Range: c#' - c#"' (e' - e"). Chinese poems, translated into English by composer, with Russian transliteration. Duration: 12 minutes. Texture: traditional harmonic concepts; pentatonic scale prominent. Cyclic unity: poetic unity; pentatonic motives used in all songs. Evaluation: authentic motives of Chinese songs used by composer; moderate difficulty; upper level college.

Tchérépnine, Nicolai Nicolaievich.
Suite océanique. Huit morceaux pour chant et piano. Op. 53. Un cycle d' incantations sur le texte russe de K. Balmont.
Ozean-Suite. Ein Zyklus von Beschwörungen. Oceanic Suite. A Cycle of Incantations.
Paris: W. Bessel & Cie, 1926.

1. À la terre.
2. Incantation pour le coeur.
3. À l' esprit terrien.
4. Au porteur des ombres.
5. Incantation pour l' amour.
6. Pour la mémoire.
7. À la terre.
8. Magée-Agave.

Medium: medium voice and piano. Range: G# - a" (c' - b'). Russian text originally, with French, German, and English translations. Duration: 15 minutes. Texture: homophonic; mild dissonances; ostinatos; much sequencing. Cyclic unity: poetic; return of ostinato from first song in seventh song; general musical style. Evaluation: difficult; upper level college.

Thomas, Alan.
Five Landscapes, a cycle of songs. (T. S. Eliot).
Bryn Mawr: Theodore Presser Company, 1957.

1. New Hampshire.
2. Virginia.
3. Usk.
4. Rannoch, by Glencoe.
5. Cape Ann.

Medium: voice and piano. Range: Duration: 6 minutes. Texture: homophonic, with much dissonance, especially 7th chords. Cyclic unity: motto figure: e - c# - f, used in first and second songs; later patterns are derived from it. Poetic unity by description of five geographical locations. Evaluation: difficult because of weak key center.

Thomson, Virgil.
La Belle en dormant. (Georges Hugnet).
New York: G. Schirmer, 1950.

1. Pour chercher sur la carte des mers.
2. La première de toutes.
3. Mon amour est bon a dire.
4. Partis les vaisseaux.

Medium: high voice (tenor) and piano. Range: c - g' (e - e'). French text, with English translation by composer. Duration: 6 minutes. Texture: homophonic, in 20th French style. Cyclic unity: literary unity: Beauty appears in a dream, then leaves, the poet is again alone. Music unifies by general style only. Evaluation: composed in 1931, it shows use of 19th-20th century romantic idioms in imitation, rather than with originality.

Thomson, Virgil.
Five Phrases from the Song of Solomon, for soprano and percussion.
New York: American Music Edition, 1953.

1. Thou that dwellest in the gardens (with tom-tom).
2. Return, O Shulamite (unaccompanied).
3. O, my dove (with tom-tom and gong).
4. I am my beloved's (with cymbal).
5. By night on my bed (with woodblock).

Medium: soprano and percussion. Range: e-flat' - a" (a' - e"). English text. Duration: about 4 minutes. Texture: monophonic with rhythmic accompaniment. Cyclic unity: poetic unity; musical style. Evaluation: unusual musical settings; moderate difficulty; upper level college.

Thomson, Virgil.
Four Songs to Poems of Thomas Campion.
New York: G. Ricordi, 1951 /1953/.

1. There is a garden in her face.
2. Follow your saint.
3. Rose cheek'd Laura comes.
4. Follow thy fair son.

Medium: mezzo-soprano, clarinet, viola, harp; also, for voice and piano. Range: c' - a-flat" (d' - d"). English text. Duration: 9 minutes. Texture: contemporary idiom; dissonances. Cyclic unity: love poems by Campion; arranged cycle; musical unity by use of triplet rhythmic figuration and general musical style. Evaluation: moderate difficulty; upper level college.

Thomson, Virgil.
Mostly About Love. (Kenneth Koch).
New York: G. Schirmer, Inc., 1964.

1. Love Song.
2. Down at the Docks.
3. Let's Take a Walk.
4. A Prayer to Saint Catherine.

Medium: medium voice and piano. Range: c' - g" (f' - d"). English text. Duration: 7 minutes. Texture: homophonic chordal style; simple diatonic style with few digressions to a foreign tonality. Cyclic unity: poetic unity; musically unified by logical key sequence; arranged cycle. Evaluation: easy; suitable teaching material, lower level college.

Thomson, Virgil.
Praises and Prayers.
New York: G. Schirmer, Inc., 1964.

1. From the Canticle of the Sun (St. Francis of Assisi, transl. by Matthew Arnold).
2. Jerusalem, My Happy Home (Anonymous stanzas on "Mater Hierusalem Civitas Sancta Dei" from the Meditations of Saint Augustine, Ch. XXV).
3. My Master Hath a Garden (Anonymous).
4. Before Sleeping (Anonymous).
5. Sung by the Shepherds (Richard Crashaw's A Hymn of the nativity).

Medium: mezzo-soprano and piano. Range: d' - g" (e' - d"). English text. 15½ minutes duration. Texture: homophonic chordal style; diatonic harmonies; few chromatics; some rhythm complexities. Cyclic unity: arranged cycle; poetry has a common theme; a common melodic theme is repeated with variations. Evaluation: good recital group; moderate to easy; lower level college.

Tippett, Michael.
Boyhood's End. (W. H. Hudson).
London: Schott & Co., 1945.

1. What then did I want (allegro non troppo).
2. To climb trees. (andante).
3. To ride at noon (allegro molto).
4. To lie on my back (allegro).

Medium: tenor and piano. Range: c - a' (f - f'). English text. Duration: 10 minutes. Texture: homophonic; some dissonance; sequences. Cyclic unity: poetic unity--prose recounting of W. H. Hudson's childhood in the Argentine in his Far away and Long ago. Music unity through continuity. Evaluation: well-written for voice; has all the elements of a cycle. Moderate difficulty; upper level college.

Tippett, Michael Kemp.
The Heart's Assurance, a song cycle on poems by Sidney Keyes and Alun Lewis.
London: Schott & Co., 1951.

1. Song (Lewis).
2. The Heart's Assurance (Keyes).
3. Compassion (Lewis).
4. The Dancer (Lewis).
5. Remember Your Lovers (Keyes).

Medium: tenor and piano; could also be sung by a woman. Range: c' - a" (f' - f"). English text. Duration: 10 minutes. Texture: contrapuntal--accompaniment in two-part writing most of the time; definite tonal centers. Cyclic unity: poetic unity; arranged cycle; melodic return in last song suggested by use of similar scale passages of first song. Evaluation: very difficult, especially in accompaniment which has variety of dynamic contrasts; graduate college level.

Toch, Ernst.
The Chinese Flute, Op. 29 (1923), new version, 1949.
Mainz: B. Schott 's Söhne, 1949.

1. Prologue (instrumental).
2. Li-Tai-Pe: The flowers of evening poured their fragrance.
3. Wayfaring (instrumental).
4. Sao Han: Rat, poisoning my brain.
5. Procession of monks (instrumental).
6. Confucius: The burning summer yields to autumn.

Medium: soprano and chamber orchestra (2 flutes, clarinet, bass clarinet, 2 violins, viola, cello, double bass, 2 timpani, bass drum, cymbals, snare drum, tambourine, gong, xylophone, Chinese wood drum, triangle, and celesta.) Range: c' - g" (e' - f"). English text only. Duration: 23 minutes. Texture: contrapuntal; mild dissonance; bi-tonal in part; much use of ostinatos. Cyclic unity: percussion introduction returns as coda to work; poetic unity--moods of sadness, despair, and nostalgia. Evaluation: difficult; graduate college level; colorful work using popular Chinese poetic texts.

Vaughan Williams, Ralph.
Along the Field, eight Housman songs for voice and violin.
London: Oxford University Press, 1954.

1. We'll to the woods no more.
2. Along the field.
3. The half-moon westers low.
4. In the morning.
5. The sigh that heaves the grasses.
6. Good-bye.
7. Fancy's knell.
8. With rue my heart is laden.

Medium: tenor and solo violin. Range: c - a' (f - d'). English text. Duration: 10 minutes. Texture: two-part writing; pentatonic scale fragments. Cyclic unity: arranged cycle from "A Shropshire Lad" and "Last Poems" excerpts; unified by rhythmic motive and melodic themes which are expanded. Evaluation: interesting; demands pitch accuracy on part of singer; difficult; upper level college.

Vaughan Williams, Ralph.
Five Mystical Songs. (George Herbert).
London: Stainer & Bell, 1911.

1. Easter.
2. I Got Me Flowers.
3. Love Bade Me Welcome.
4. The Call.
5. Antiphon.

Medium: baritone and orchestra, with chorus (adlib); also, baritone and piano. Range: d - f' (f-e'). English text only. Duration: 16 minutes. Texture: homophonic, with very mild dissonance. Cyclic unity: poetic unity; general musical style. Evaluation: devotional songs; arranged cycle; average difficulty; upper level college.

Vaughan Williams, Ralph.
Four Hymns, for tenor, viola solo, and piano.
London: Boosey & Hawkes, 1920.

1. Lord! Come Away! (Jeremy Taylor).
2. Who is this Fair One? (Isaac Watts).
3. Come Love, Come Lord. (Richard Crashaw).
4. Evening Hymn. (Robert Bridges).

Medium: tenor, viola obbligato, and piano (or, with orchestra). Range: d - a' (e - e'). English text. Duration: 15 minutes. Texture: homophonic; romantic idiom; some dissonance. Cyclic unity: sacred poetry; thematic unity--Christ's entrance into Jerusalem on Palm Sunday, his crucifixion. A knowledge of idiomatic language of Elizabethan poetry is helpful in interpretation. Evaluation: difficult; graduate college level.

Vaughan Williams, Ralph.
Four Poems by Fredegond Shove.
London: Oxford University Press, 1925.

1. Motion and Stillness.
2. Four Nights.
3. The New Ghost.
4. The Water Mill.

Medium: medium voice (baritone) and piano. Range: c-flat - g-flat' (e - c'). Duration: 12 minutes. English text. Texture: homophonic; traditional tonality and harmony. Cyclic unity: an arranged cycle; songs now published separately in various transpositions; unity of musical style. Evaluation: interpretatively difficult; upper level college.

Vaughan Williams, Ralph.
Merciless Beauty. Three Rondels. (Chaucer).
London: J. Curwen & Sons, 1922.

1. Your eyen two will slay me suddenly.
2. So hath your beuty from your hertë chased.
3. Since I from Love escapëd am so fat.

Medium: high voice (soprano), 2 violins, cello (or, piano accompaniment). Range: d' - a" (f' - f"). English text. Duration: 5 minutes. Texture: homophonic; contrapuntal sections; folk song style; diatonic harmony. Cyclic unity: poetic unity; general musical style. Evaluation: charming songs; moderately difficult; upper level college.

Vaughan Williams, Ralph.
On Wenlock Edge, a song cycle from A. E. Housman's A Shropshire Lad.
London: Boosey & Hawkes, 1911.

1. On Wenlock Edge.
2. From Far, From Eve and Morning.
3. Is My Team Ploughing?
4. Oh, When I was in Love with You.
5. Bredon Hill.
6. Clun.

Medium: tenor, string quartet, and piano; may be performed with piano accompaniment only. Range: d - a' (f - f'). English text. Duration: 20 minutes. Texture: homophonic; mild dissonance; much use of parallel motion of chords. Cyclic unity: poetic unity; general musical style. Evaluation: some parts of the work reflect the composer's absorption of Impressionistic trends; difficult; upper level college or graduate college level.

Vaughan Williams, Ralph.
Seven Songs from the Morality The Pilgrim's Progress.
London: Oxford University Press, 1952.

1. Watchful's Song (Nocturne). (Book of Psalms; Isaiah).
2. The Song of the Pilgrims. (John Bunyan).
3. The Pilgrim's Psalm. (Bunyan).
4. The Song of the Leaves of Life and the Water of Life. (Revelation).
5. The Song of Vanity Fair. (Ursula Wood).
6. The Woodcutter's Song. (Bunyan).
7. The Bird's Song. (Book of Psalms).

Medium: baritone and piano. Range: d-flat - f' (e - c'). English text. Duration: 17 minutes. Texture: homophonic; contrapuntal sections; tonally centered with modal influences of folk song. Cyclic unity: poetic; musical unity--each song is prepared by the close of the preceding; several transpositions from the original; an arranged cycle. Evaluation: concert versions of songs from the morality play; excellent recital material; several suitable for church solos, e.g., nos. 1, 3, 4, and 7. Accompaniment appears to be orchestral reduction in places. Moderately difficult; upper level college.

Vaughan Williams, Ralph.
Songs of Travel, Complete Edition. (Robert Louis Stevenson).
London: Boosey & Co., Ltd., 1905-07; 1960.

1. The Vagabond.
2. Let Beauty Awake.
3. The Roadside Fire.
4. Youth and Love.
5. In Dreams.
6. The Infinite Shining Heavens.
7. Whither Must I Wander.
8. Bright is the Ring of Words.
9. I have Trod the Upward and the Downward Slope (Op. posth.).

Medium: low voice (bass or baritone) and piano. Range: A-flat - f' (c - c'). English text. Duration: 15 minutes. Texture: homophonic; ballad and folk song style influences; diatonic tonality. Cyclic unity: poetic unity--the poet and nature; musical unity mainly through style contrasts and general style. Evaluation: complete edition is a re-arrangement of Sets I and II with the addition of two songs. Easy to moderately difficult; lower level college.

Vaughan Williams, Ralph.
Songs of Travel, Set I. (Robert Louis Stevenson).
London: Boosey & Hawkes, 1905.

1. The Vagabond.
2. Bright is the ring of words.
3. The Roadside Fire.

Medium: low voice and piano (available for high voice also). Range: A - e-flat' (d - d'). English text. Duration: 5-3/4 minutes. Texture: homophonic; ballad and folk song influence; diatonic. Cyclic unity: poetic unity; general musical style. Evaluation: easy; lower level college.

Vaughan Williams, Ralph.
Songs of Travel, Set II. (Robert Louis Stevenson).
London: Boosey & Hawkes, 1907.

1. Let beauty awake.
2. Youth and Love.
3. In Dreams unhappy.
4. The infinite shining heavens.

Medium: low voice (or high) and piano. Range: c - f' (e - c'). English text. Duration: 6½ minutes. Evaluation: easy to moderate difficulty; lower level college.

Vaughan Williams, Ralph.
Ten Blake Songs. (William Blake).
London: Oxford University Press.

1. Infant joy.
2. A Poison tree.
3. The Piper.
4. London.
5. The Lamb.
6. The Shepherd.
7. Ah! Sun-flower.
8. Cruelty has a Human Heart.
9. The Divine Image.
10. Eternity.

Medium: high voice (tenor or soprano) and oboe solo. Range: d - g' (e-flat - e-flat'). English text only. Duration: 16 minutes. Texture: two-part writing, often contrapuntal. Cyclic unity: arranged cycle from poems of William Blake; sacred poetry; musically unified. Evaluation: requires a sustained mood of mystery; singer must be able to communicate without any accompanimental support; difficult; graduate college level.

Vlijmen, Jan van.
Drie Morgenstern-liederen (Drei Morgenstern-Lieder) (1958).
Amsterdam: Donemus, 1963.

1. Aus stillen Fenstern: Wie oft wirst du gesehn.
2. Der Leitungleser: Unendlich viel geschah.
3. Ein junger Freund: Alles ist im ihm nach Seele.

Medium: mezzo-soprano and piano. Range: a - a" (d ' - d"). German text only. Duration: 3 minutes. Texture: 12-tone row technique; row and its inversions, etc. Cyclic unity: poetic unity; all songs based on same row or variations of it. Evaluation: miniatures in Webern style; difficult; graduate level college.

Waldstein, Wilhelm.
Elysium, ein Liederkreis nach Dichtungen von Rudolf Alexander Schröder.
Wien: Doblinger, 1962.

1. Unter den Zypressen liegt mein Leib begraben.
2. Wie auf Wolken ruhn sie in der Tiefe.
3. Wenn sie wandeln, drücket dem Wiesenrain.
4. Wenn Bluten leise niederfallen.
5. Sie heben ihre Arme nur.
6. In dieser holden Umnachtung.
7. Höre mich, geliebte Seele.
8. Rede du mir wieder von den alten Tagen.
9. Lass' sie leise ihren Reigen führen.
10. Sie lassen sich am Ufer nieder.
11. Und könnten wir Erquickung geben.
12. Die Ruhe, die wir meinen.

Medium: high voice and piano. Range: d' - a" (g' - d"). German text only. Duration: 12 minutes. Texture: homophonic; some contrapuntal sections with canonic imitation. Cyclic unity: musical material of first song repeated for text of last song; poetic unity; each song is prepared by cadential structure of previous song. Evaluation: well-written; good teaching material; moderate difficulty; lower level college.

Walton, William.
Anon. in Love. Six Anonymous Sixteenth- and Seventeenth-Century Lyrics.
London: Oxford University Press, 1960.

1. Fain would I change that note.
2. O stay, sweet love.
3. Lady, when I behold the roses.
4. My love in her attire.
5. I gave her cakes and I gave her ale.
6. To couple is a custom.

Medium: tenor and guitar. Range: c - a' (e - g'). English text. Duration: 9 minutes. Texture: homophonic texture; atonal structures. Cyclic unity: poetic unity—tributes paid to the beloved; unity of musical style. Evaluation: complex rhythms and wide leaps in vocal part; guitar accompaniment edited by Julian Bream; difficult; graduate level recital material.

Walton, William.
A Song for the Lord Mayor's Table. A song cycle devised by Christopher Hassall.
London: Oxford University Press, 1963.

1. The Lord Mayor's Table (Thomas Jordan).
2. Glide Gently (Wordsworth).
3. Wapping Old Stairs (Anonymous, 1790).
4. Holy Thursday (William Blake).
5. The Contrast (Charles Morris).
6. Rhyme (Anonymous, 18th century).

Medium: high voice (soprano) and piano. Range: b - a-flat" (e' - e"). English text arranged as cycle by Hassall. Duration: 15 minutes. Texture: homophonic, with dissonance, especially 6ths and 7ths. Cyclic unity: textual continuity from arranged cycle; stylistic continuity of music; no thematic linkage apparent. Evaluation: difficult work, almost atonal; many complex rhythmic passages and disjunct melodic lines.

Ward, Robert.
Sacred Songs for Pantheists.
New York: Galaxy Music Corp., 1951 [Facsimile edition].

1. Pied Beauty (Gerard Manley Hopkins).
2. Little Things (James Stephens).
3. Intoxication (Emily Dickinson).
4. Heaven-Haven (Gerard Manley Hopkins).
5. God's Grandeur (Gerard Manley Hopkins).

Medium: soprano and orchestra, or piano. Range: c' - a" (e' - e"). English text. Duration: 10 minutes. Texture: homophonic, with occasional dissonance; lyrical melodic lines. Cyclic unity: poetic unity by uniformity of subject: God in Nature; some minor motivic recurrences. Evaluation: moderately difficult. Style is eclectic, but the poetry is excellent and the settings are of same calibre; concert material; also at graduate or advanced student level, as many passages have complex rhythmic groupings.

Warlock, Peter [Heseltine, Philip].
The Curlew, a song cycle. (W. B. Yeats).
London: Stainer & Bell, 1924.

1. O curlew cry no more in the air.
2. Pale brows, still hands and dim hair.
3. I cried when the moon was murmuring to the birds.

Medium: tenor voice, flute, English horn and string quartet. Range: c - a' (e - e'). English text. Duration: 15 minutes. Texture: partially atonal, but homophonic texture. Cyclic unity : musical unity by repetition of motto phrase: "The boughs . . . my dreams;" individual songs separated only by bar line with fermata. Evaluation: moderately difficult. Interesting music.

Webern, Anton.
Drei Gesänge, Op. 23, aus Viae Inviae von Hildegard Jone.
Wien: Universal Edition, 1936.

1. Des dunkle Herz.
2. Es stürzt aus Höhen Frische.
3. Herr Jesus mein, Du trittst mit jedem Morgen ins Haus.

Medium: voice (medium) and piano. Range: b-flat - a" (d' =e"). German text only. Duration 4½ minutes. Texture: 12 tone; atonal. Cyclic unity: see discussion on page 93, Chapter II. Uses same row or its inversions in transposition as material for all songs. Poetry has unity also. Difficult, because of octave displacement of vocal line, but interesting.

Webern, Anton.
Drei Lieder nach Gedichten von Hildegard Jone, Op. 25.
Wien: Universal Edition, 1956.

1. Wie bin ich froh.
2. Des Herzens Purpurvogel.
3. Sterne, ihr silbernen Bienen der Nacht.

Medium: medium voice and piano. Range: b - b" (f' - d"). Texture: 12 tone; atonal, with some recognizable counterpoint. Cyclic unity: primarily through the poetry. Musical unity in general style only. Evaluation: difficult; vocal line disjunct by octave displacement. Duration: 4 minutes.

Webern, Anton.
Fünf Lieder aus "Der Siebente Ring" von Stefan George, Op. 3.
Wien: Universal Edition, 1921.

1. Dies ist ein Lied für dich allein.
2. Windesweben war meine Frage nur Träumerei.
3. An Bachesranft.
4. Im Morgentaun trittst du hervor.
5. Kahl reckt der Baum im Winterdunst.

Medium: medium voice and piano. Range: b-flat - a" (d' - d"). Duration: 3 minutes. German text. Texture: atonal, but predominantly homophonic; key signatures eliminated. Uses short intervallic motives. Cyclic unity: uses motives with triadic figuration; poetic unity from use of lyric cycle. Evaluation: early work in atonal system.

Webern, Anton.
Fünf Lieder, Op. 4. (Stefan George).
Wien: Universal Edition, 1923.

1. Eingang: Welt der Gestalten lang Lebewohl!
2. Noch zwingt mich Treue über dir zu wachen.
3. Ja Heil und Dank dir die den Segen brachte!
4. So ich traurig bin weiss ich nur ein Ding.
5. Ihr tratet zu dem Herde wo alle Glut verstarb.

Medium: voice and piano. Range: c' - g" (d' - c"). German only. Duration:8 minutes. Texture: atonal, no key centers, uses only motivic fragments as central feature. Cyclic unity: motivic fragments; poetry. Evaluation: difficult; voice is independent both tonally and rhythmically.

Webern, Anton.
Sechs Lieder, nach Gedichten von Georg Trakl, Op. 14.
Wien: Universal Edition, 1924.

1. Die Sonne.
2. Abendland I.
3. Abendland II.
4. Abendland III.
5. Nachts.
6. Gesand einer gefangene Amsel.

Medium: voice (soprano), B-flat clarinet, bass clarinet, violin and cello. Range: b-flat - c" (d' - f"). German text only. Duration: 4 minutes. Texture: 12 tone; contrapuntal style. Cyclic unity: by use of row technique, including transpositions and inversions. Poetic unity: poems form a narrative climaxing in the torture of the narrator's heart. His feelings are mirrored in the music by the dewdrops from the thorn tree. Evaluation: see discussion in Chapter, page 92. Difficult to perform.

Webern, Anton.
Vier Lieder, Op. 12. (1915-17).
Wien: Universal Edition, 1925.

1. Der Tag ist vergangen (Volkslied).
2. Die Geheimnisvolle Flöte (Li-Tai-Pe, Bethge, transl.).
3. Schien mir's, als ich sah die Sonne (A. Strindberg).
4. Gleich und Gleich (Goethe).

Medium: high voice and piano. Range: b-flat - a-flat" (e' - e"). German text only. Duration: 4½ minutes. Texture: atonal, with some elements used in 12-tone technique. Cyclic unity: musical unity by use of turning note figuration; arranged cycle with poetic unity. Evaluation: experimental works; very difficult; require skilled pianist and competent singer; graduate level.

Webern, Anton.
Vier Lieder, Op. 13. (1914-18).
Wien: Universal Edition, 1926.

1. Wiese im Park (Karl Kraus).
2. Die Einsame (Wang-Seng-Yu).
3. In der Fremde (Li-Tai-Pe).
4. Ein Winterabend (Georg Trakl).

Medium: soprano and orchestra. Range: b - b-flat" (d' - d"). German text with English version by Eric Smith. Duration: 5½ minutes. Texture: expressionistic atonality; pointillistic; rhythmically complex--triplets at various tempos. Cyclic unity: poetic unity—two of the poems from Bethge's Chinesische Flöte; arranged cycle. unity of musical style. Evaluation: wide intervals; very difficult; graduate level.

Weill, Kurt.
Three Walt Whitman Songs.
New York: Chappell & Co., 1942.

1. Oh Captain! My Captain!
2. Beat! Beat! Drums!
3. Dirge for Two Veterans.

Medium: tenor and orchestra (or, piano). Range: c - g' (d - c'). English text. Duration: 10 minutes. Texture: homophonic, with jazz rhythms; uncomplicated rhythmic and harmonic structures. Cyclic unity: arranged cycle; Civil War poems; musical unity of style. Evaluation: moderately difficult; upper level college.

Wellesz, Egon.
On Time, Op. 63.
London: Alfred Lengnick, 1950.

1. Ah! Fading Joy (Dryden).
2. The Poet and the Day (Elizabeth Mackenzie).
3. On Time (Milton).

Medium: baritone and piano. Range: c - e' (e-flat - d'). English text. Duration: 7 minutes. Texture: homophonic, with dissonance. Cyclic unity: return of original key in last song; poetic unity in thoughts of Time and Death. Evaluation: easy; lower level college.

Widor, Charles.
Soirs d' Été, Op. 63. (Paul Bourget).
Paris: Durand & Schoenewerk, ca. 1889.

1. Quand j'aimais.
2. Silence ineffable de l'heure.
3. Brise du soir.
4. L'Âme des lys.
5. Pres d'un étang.
6. Le soir et la douleur.
7. Coeur gai, coeur triste.
8. Pourquoi?

Medium: high voice and piano. Range: d-flat' - a-flat" (e'- e"). French text only. Duration: ca. 18 minutes. Texture: homophonic; traditional harmony and tonality relationships of late 19th-century French art songs. Cyclic unity: poetic unity: key return in last song; general musical style. Evaluation: one of the more imaginative works of the period, much above average and on a par with Fauré's; moderately difficult; lower or upper level college.

Wijdeveld, Wolfgang.
Drie Liederen, op tekst van Walt Whitman. (Three Songs, with texts from Walt Whitman).
Amsterdam: Donemus, 1949.

1. Song of the Open Road.
2. Tears.
3. Youth, Day, Old Age, and Night.

Medium: medium high voice, violin, viola, clarinet and piano. Range: b-flat - f" (e ' - d"). English text. Duration: 6 minutes. Texture: atonal, with tonal sections. Cyclic unity: songs linked; poetic unity. Evaluation: interesting; moderate difficult; upper level.

Wildgans, Friedrich.
Der Mystische Trompeter. Ein Zyklus nach sechs Gedichten von Walt Whitman, Op. 52.
Wien: Doblinger, 1963.

1. Horch, welch wilder Musikant.
2. Komm näher, Körperlöser!
3. Blase, Trompeter, frei und hell, ich folge.
4. Der Krieg: Blase, Trompeter, beschwöre den Krieg!
5. Empörung: Trompeter, mir ist ganz, als spieltest du auf mir!
6. Hymnus: Trompeter, nun zu Ende gewähre höhere Weise.

Medium: soprano, trumpet, and piano (klavier); organ seems more suitable than piano. Range: b-flat - c" (g' - g"). German text, a translation by Gustav Landauer of Whitman poems. Duration: 19 minutes. Texture: homophonic; ostinato patterns; conventional harmonic structures. Cyclic unity: poetic unity; general musical style. Evaluation: dramatic; welcome addition to instrumental obbligato repertory; difficult; upper level college.

Wimberger, Gerhard.
Drei lyrische Chansons, nach Gedichten von Jacques Prevert.
Mainz: B. Schott 's Söhne, 1959.

1. Der Kummer sitzt auf einer Bank.
2. Wie man einen Vogel malt.
3. Rechenstunde.

Medium: medium voice and chamber orchestra (piano-vocal score). Range: a - g" (e' - d"). German text only. Duration: 21 minutes. Texture: contrapuntal with homophonic sections; piano reduction has two-part writing in accompaniment mainly; atonal, with much sequencing. Cyclic unity: musical unity--similarity of musical motives in all songs; much repetition within a single song. poetic unity. Evaluation: interesting contemporary music in dissonance; moderately difficult; upper level college.

Wolf, Hugo.
Drei Gedichte von Michelangelo.
Mannheim: Heckel, 1898; Leipzig: C. F. Peters, 19--; reprints.

1. Wohl denk' ich oft.
2. Alles endent, was entstehet.
3. Fühlt meine Seele.

Medium: bass voice and piano. Range: F# - e' (d - d'). German text, with English translation by John Bernhoff. Duration: 12 minutes. Texture: homophonic, late-Romantic chromaticism; much sequencing. Cyclic unity: poetic; musical unity through use of descending chromatic melodic line to symbolize death or thoughts of death. Evaluation: requires thoughtful interpretation; slow and declamatory at times; but always within the framework of a sustained legato style. Difficult; graduate college level.

Wolf, Hugo.
Drei Lieder des Harfenspielers, aus Goethe's Wilhelm Meisters Lehrjahre.
Wien: Lacom, 1890; Leipzig: C. F. Peters, n.d.

1. Wer sich der Einsamkeit ergibt.
2. An die Türen will ich schleichen.
3. Wer nie sein Brot mit Tränen ass.

Medium: low voice (bass) and piano. Range: A - f' (e - d'). German text, with English translations by Thomas Carlyle and Richard Capell. Duration: 10 minutes. Texture: homophonic, with Wagnerian chromaticism; much sequencing of motivic phrases. Cyclic unity: poetic unity--three songs which reveal the character of the Harper and his philosophy; musical unity by use of similar accompanimental motives. Evaluation: most suitable for the repertory of the mature singer; difficult for both pianist and singer; graduate college level.

Wolf, Hugo.
Drei Mignon-Lieder, aus Goethe's Wilhelm Meister.
Wien: Lacom, 1890; reprints, New York: C. F. Peters; International Music Co.

1. Mignon I: Heiss mich nicht reden.
2. Mignon II: Nur wer die Sehnsucht kennt.
3. Mignon III: So lasst mich scheinen.

Medium: soprano and piano. Range: c' - g" (f' - d"). German text with English translations in most editions. Duration: 7 minutes. Texture: homophonic, with Wagnerian chromaticism and melodic style. much syncopation. Cyclic unity: poetic unity through grief and despair of the text; musical unity through key sequences, use of similar motivic phrases, motto phrases. Evaluation: considerable dynamic contrasts; not easy to interpret; difficult; graduate college level.

Wolf, Hugo.
Fünf Lieder aus dem Schenkenbuch des Westöstlicher Divan von Goethe.
Wien: Lacom, 1890; reprints, New York: C. F. Peters.

1. Ob der Koran von Ewigkeit sei?
2. Trunken müssen wir alle sein!
3. So lang man nüchtern ist.
4. Sie haben wegen der Trunkenheit.
5. Was in der Schenke waren heute.

Medium: high voice (tenor) and piano. Range: B-flat - g' (e - d'). German text. Duration: 8 minutes. Texture: homophonic structures; Wagnerian chromaticism and mild dissonance; novel effects by use of unusual octave choices. Cyclic unity: poetic unity--poems in celebration of drinking; vivid symbolism of the allusions in the accompaniment; bacchanalian gaiety suggested by octaves in the accompaniments. Evaluation: brilliant songs for both voice and piano; difficult; graduate college level. Found in Book IV of Gedichte von Goethe, Peters Edition, pages 4-19.

Wolpert, Franz Alfons.
Vier Lieder nach Gedichten des Hafis.
Wiesbaden: Breitkopf & Härtel, 1948.

1. Mondlied.
2. Das ölgenahrte Lämplein.
3. Die Nachtigall und die Rose.
4. Das verschlossene Paradies.

Medium: medium high voice (tenor) and piano. Range: c# - a' (f - d'). German text only. Duration: 10 minutes. Texture: homophonic; some contrapuntal sections; in late-Romantic idiom; some use of orchestral devices, e.g. trills for several bars, tremelos. Cyclic unity: poetic unity--love poetry; musical style unifies. Evaluation: accompaniment appears to be reduction of an orchestral score; tessitura in part very high; moderately difficult; upper level college.

Wordsworth, William.
Four Sacred Sonnets (1944). (John Donne).
London: Alfred Lengnick & Co., Ltd., 1946.

1. At the round earth's imagin'd corners.
2. Thou hast made me.
3. Batter my heart, three person'd God.
4. Death be not proud.

Medium: low voice (bass) and piano. Range: G - e' (d - c'). English text. Duration: 10 minutes. Texture: homophonic; dissonant but with tonal centers; some use of whole-tone scale. Cyclic unity: poetic unity--three religious sonnets; logical key sequences. Evaluation: virile settings, welcome addition to bass singer's repertory; moderately difficult; upper level college.

Zilcher, Hermann.
Goethe-Lieder, Op. 51.
Leipzig: Breitkopf & Härtel, 1924.

Heft I:
1. Blick und Blick.
2. Dem aufgehenden Vollmonde.
3. An die Entfernte.
4. Der Bräutigam.
5. Der neue Kopernikus.

Zilcher, Hermann.
Goethe-Lieder, Op. 51.
Leipzig: Breitkopf & Härtel, 1924.

Heft II:
6. Süsse Sorgen.
7. Früh, wenn Tal.
8. Um Mitternacht.
9. Elfenlied.
10. St. Nepomuks Vorabend.

Medium: mezzo-soprano and piano. Range: a - g" (e' - d"). German text only. Duration: I: 12 minutes; II: 10 minutes. Texture: late Romantic homophonic idiom; Wagnerian chromaticism with Brahms's melodic sense. Cyclic unity: philosophical poetry; musical style; logical key sequences. Evaluation: easy to moderate difficulty; accompaniment often doubles the voice part; lower level college.

Zilcher, Hermann.
Marienlieder. Ein cyclus von elf Liedern, Op. 52a.
Leipzig: Breitkopf & Härtel, 1925.

1. O Maria, meine Liebe.
2. Maria ging hinaus zu Zachariä Haus.
3. Ach wie so schön wie hübsch und fein.
4. In mitten der Nacht.
5. Ein Kindlein in der Wiegen.
6. Maria die hatte ihr Kind verlorn.
7. Als Jesus von seiner Mutter ging.
8. Maria hört eine Hämmerlein klingen.
9. Maria unter dem Kreuze stund.
10. Lasst uns erfreuen herzlich sehr.
11. Höchste Herrscherin der Welt.

Medium: high voice and string quartet (or piano). Range: d' - a" (f' - e"). Duration: 21 minutes. Texture: homophonic with obscure tonalities at times; some dissonance. Cyclic unity: arranged cycle of sacred poetry from poems of Eichendorff and Goethe; from the Psalter and from folksongs; musical unity by repetition of material used earlier in the cycle. Evaluation: pleasing music; moderate difficulty; upper level college.

Zipp, Friedrich.
Sieben kleine Meisen. (Hermann Claudius).
Köln: Musikverlag Hans Gerig, 1960.

1. Sieben kleine Meisen.
2. Kleine braune Schnecke.
3. Schone Schlangenkönigin.
4. Des Nachbars Gurken.
5. Und dann war alles gut.

Medium: solo voice and instruments (recorder or flute, 2 violins, viola or third violin, and cello. Range: d' - g" (f' - f"). German text only. Duration: 14 minutes. Texture: two-part writing in the piano-reduction; contrapuntal passages; frequent modulations; repeated note figurations in the vocal part. Cyclic unity: narrative of a child's daily life; unity of style. Evaluation: easy; an example of Hausmusik; suitable for grade school children to sing; clever songs.

Zöllner, Heinrich.
Hunold Singuf, Op. 16. (Julius Wolff).
Leipzig: Siegel, 1895.

1. Wo ich mich zeige.
2. Frage: Eine Rose gepflückt.
3. Erinnerung: Die Bilder des Lebens schwenken.
4. Waldvöglein wird ausgefragt: Waldvöglein, sage doch einmal.
5. Kleine Mädchen.
6. Knabenspiel.
7. Lockung.
8. Die schönste Frau von Rheine.

Medium: baritone and piano. Range: c - e' (d - d'). German text. Duration: 15 minutes. Texture: homophonic; cyclic unity; poetic; modulatory bridges, with recitative as contrast. Evaluation: moderate difficulty; Romantic style; upper level college.

APPENDIX A: BIBLIOGRAPHY OF ADDITIONAL SONG CYCLES

Abendroth, Walter. *Fünf Lieder*, Op. 12. (Rückert, Keller, Storm, Meyer, Trakl). Hamburg: Sikorski, 1956.

__________. *Hölty-Trilogie*, Op. 25. Hamburg: Sikorski, 1957.

__________. *Trakl-Trilogie*, Op. 29. Hamburg: Sikorski, 1957.

Abramson, Robert. *Three Elegies from Walt Whitman*. New York: Dow Publishers, Inc., 1957.

Agosti, Guido. *Tre Liriche*, Op. 2. Milano: Carisch, 1947.

Alfano, Franco. *Cinque nuove Liriche Tagoriane*, da Gitaniali. Milano: G. Ricordi, 1948.

__________. *Tre Liriche*. (R. Tagore). Milano: Carisch, 1953.

__________. *Tre Liriche*. (Miranda Bona). Milano: Suvini Zerboni, 1946.

__________. *Tre Poemi di Rabindranath Tagore*, da "Il Giardiniere." Milano: G. Ricordi, 1919.

Allen, Creighton. *Shelley Songs*. A Cycle of Ten Songs. New York: Merl L. Reid, 1954.

Ancliffe, Charles. *The Island Lovers*. A Song Cycle. (D. Cameron Forrester). London: Keith Prowse & Co., Ltd., 1921. (3).

Anders, Erich. *Sechs Lieder*, Op. 88. (Stefan George). Leipzig: Wilhelm Zimmermann, 1940.

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APPENDIX B: CHECKLIST OF SONG CYCLES ARRANGED ACCORDING TO THE MEDIUM OF THE ACCOMPANIMENT

Instrumental Ensemble

Abbado, Marcello. Quindici poesie Tang.
Andriessen, Hendrik. Miroir de Peine.
Apostel, Hans. Fünf Lieder, Op. 22..
Berio, Luciano. Chamber Music.
Berkeley, Lennox. Four Poems by St. Teresa of Avila.
Bettinelli, Bruno. Cinque Liriche di Montale.
Bezanson, Philip. Songs of Innocence.
Bliss, Arthur. A Knot of Riddles.
________. The Women of Yueh.
Boulez, Pierre. Le Marteau sans Maître.
Britten, Benjamin. Les Illuminations.
________. Nocturne.
________. Serenade.
Burkhard, Willy. Herbst, Op. 36.
Bush, Geoffrey. Four Songs from Herrick's "Hesperides."
________. Songs of Wonder.
________. Three Songs for High Voice and Strings.
Cras, Jean. La Flûte de Pan.
Dallapiccola, Luigi. Cinque Canti per bariton e alcuni strumenti.
________. Cinque Frammenti di Saffo.
________. Divertimento in Quattro Exercizi.
________. Goethe-Lieder.
________. Sex Carmina Alcaei.
________. Tre Laudi.
Daus, Abraham. Songs of Rahel.
De Kruyf, Ton. Einst dem Grau der Nacht Enttaucht.
Donovan, Richard. Four Songs.
Durey, Louis. Images à Crusoe.
Egk, Werner. La Tentation de Saint Antoine.
Eisenmann, Will. Sieben Gesänge.
Eisler, Hanns. Palmström.
Epstein, David. Four Songs.
Fine, Vivian. The Great Wall of China.
Flanagan, William. The Weeping Pleiades.
Frankel, Benjamin. The Aftermath.
Guerrini, Guido. Le Fiamme su l'altare.

Hamilton, Iain. *Pharsalia*.
Henze, Hans Werner. *Kammermusik 1958*.
Hessenberg, Kurt. *Sieben Leben Möcht Ich Haben*.
Hindemith, Paul. *Die junge Magd*.
Jachino, Carlo. *Tre Madrigali*.
Jolivet, André. *Suite liturgique*.
Knight, Morris. *"Pansies" of D. H. Lawrence*.
Lesur, Daniel. *Quatre Lieder*.
Lutoslawski, Witold. *Five Songs*.
Malipiero, Gian F. *Quattro Vecchie Canzoni*.
__________. *La Sette Allegrezze D'Amore*.
Malipiero, Riccardo. *Sei Poesie de Dylan Thomas*.
Martin, Frank. *Quatre Sonnets à Cassandre*.
__________. *Die Weise von Liebe und Tod des Cornets Christoph Rilke*.
Marx, Karl. *Gebete der Mädchen zur Maria*.
Milhaud, Darius. *Catalogue de fleurs*.
__________. *Machines agricoles*.
__________. *Suite de Quatrains*.
Myrow, Fredric. *Four Songs in Spring*.
Poulenc, Francis. *Le Bestiare*.
Pousseur, Henri. *Trois Chants Sacrés*.
Quilter, Roger. *Three Pastoral Songs*.
Ravel, Maurice. *Chansons madécasses*.
__________. *Trois Poèmes de Stéphane Mallarmé*.
Rubbra, Edmund. *Amoretti: Five Spenser Sonnets, Set I*.
Sauguet, Henri. *La Voyante*.
Schoeck, Othmar. *Gaselen*.
__________. *Wandersprüche*.
Schuller, Gunther. *Six Renaissance Lyrics*.
Stravinsky, Igor. *Four Russian Songs*.
__________. *Pribaoutki*.
__________. *Three Japanese Lyrics*.
__________. *Three Songs from William Shakespeare*.
Thomson, Virgil. *Four Songs to Poems of Thomas Campion*.
Toch, Ernst. *Poems to Martha*.
Trimble, Lester. *Four Fragments from the Caunterbury Tales*.
Vaughan Williams, Ralph. *Merciless Beauty*.
Vlad, Roman. *Cinque Elegie*.
Warlock, Peter. *The Curlew*.
Webern, Anton. *Drei Lieder*, Op. 18.
__________. *Drei Volkstexte*, Op. 17.
__________. *Fünf Geistliche Lieder*, Op. 15.
__________. *Sechs Lieder nach Gedichten von Georg Trakl*, Op. 14.
Wijdeveld, Wolfgang. *Drie Liederen*.
Zilcher, Hermann. *Rokoko-Suite*.
Zipp, Friedrich. *Sieben kleine Meisen*.

Orchestra

Andreae, Volkmar. Li-Tai-Pe.
Apostel, Hans. Fünf Gesänge, Op. 9.
__________. Fünf Lieder, Op. 22.
Baird, Tadeusz. Liebeslieder.
__________. Suite liryczna.
Bălan, Joan. Liebesklänge.
Bantock, Granville. Pagan Chants.
Barber, Samuel. Knoxville: Summer of 1915.
Barraud, Henry. Chansons de Gramadoch.
Bax, Arnold. The Bard of Dimbovitza.
Berg, Alban. Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg, Op. 4.
__________. Der Wein.
Berlioz, Hector. Les Nuits d'été.
Blacher, Boris. Thirteen Ways of Looking at a Blackbird.
Bloch, Ernest. Poèmes D'Automne.
Brahms, Johannes. Vier Ernste Gesänge.
Braunfels, Walter. Die Gott minnende Seele.
__________. Romantische Gesänge.
__________. Von der Liebe süss und bitt'rer Frucht.
Britten, Benjamin. Our Hunting Fathers.
Bush, Geoffrey. Farewell, Earth's Bliss.
__________. Five Songs.
__________. Three Songs from the Ballad Operas.
Carpenter, John Alden. Gitanjali.
Chausson, Ernest. Poème de l'amour et de la mer.
Cras, Jean. Élegies.
Dallapiccola, Luigi. An Mathilde.
__________. Preghiere.
__________. Tre Poemi.
Dunhill, Thomas. The Wind Among the Reeds.
Eaton, John. Holy Sonnets of John Donne.
Egk, Werner. Quattro Canzoni.
Einem, Gottfried von. Von der Liebe.
Escher, Rudolf. Chants du Desir.
Floyd, Carlisle. Pilgrimage.
Foss, Lukas. The Song of Songs.
__________. Time Cycle.
Fricker, P. Racine. O Longs Desirs.
Gavazzeni, G. Notturni di bevitori bergamaschi.
Gulda, Friedrich. Sieben Galgenlieder.
Hamilton, Iain. Cinque Cansone d'Amore.
Haubiel, Charles. Portals.
Henze, Hans Werner. Fünf neapolitanische Lieder.
Jirák, Karl. Duha.
__________. Erwachen.

Jolivet, Andre. *Poèmes intimes*.
________. *Les Trois Complaintes du Soldat*.
Kilpinen, Yrjö. *Suite: Fjeld Songs*.
La Montaine, John. *Songs of the Rose of Sharon*.
Mahler, Gustav. *Kinder-Totenlieder*.
________. *Lieder aus "Des Knaben Wunderhorn."*
________. *Lieder eines fahrenden Gesellen*.
Markevitch, Igor. *Lorenzo Il Magnifico*.
Martin, Frank. *Sechs Monologe aus "Jedermann."*
Marvia, Einari. *Sechs Lieder nach Gedichten von Katri Vala*.
Maw, Nicholas. *Nocturne*.
Messiaen, Olivier. *Poèmes pour Mi*.
Milhaud, Darius. *Quatre Chansons de Ronsard*.
Musgrave, Thea. *Triptych*.
Pijper, Willem. *Fêtes Galantes*.
Poulenc, Francis. *Le Bal Masque*.
________. *Chansons villageoises*.
Ravel, Maurice. *Don Quichotte à Dulcinée*.
________. *Shéhérazade*.
Read, Gardner. *From a Lute of Jade*.
Reimann, Aribert. *Ein Totentanz*.
Rodrigo, Joaquin. *Cuatro Madrigales Amatorios*.
Saminsky, Lazare. *Litanie des Femmes*.
Schoeck, Othmar. *Befreite Sehnsucht*, Op. 66.
________. *Elegie*.
________. *Das Holde Bescheiden*.
________. *Lebendig Begraben*.
________. *Nachhall*, Op. 70.
Schoenberg, Arnold. *Vier Lieder*, Op. 22.
Serocki, Kazimierz. *Augen der Luft*.
Strauss, Richard. *Vier Letzte Lieder*.
Stravinsky, Igor. *Le Faun et la bergère*.
________. *Trois petits chansons*.
Thärichen, Werner. *Konzert für eine Singstimme und Orchester*, Op. 38.
Toch, Ernst. *The Chinese Flute*.
Vaughan Williams, Ralph. *Five Mystical Songs*.
________. *Four Hymns*.
Ward, Robert. *Sacred Songs for Pantheists*.
Warren, Elinor Remick. *Singing Earth*.
Webern, Anton. *Vier Lieder*, Op. 13.
Weill, Kurt.. *Three Walt Whitman Songs*.
Wimberger, Gerhard. *Drei lyrische Chansons*.
Zilcher, Hermann. *Hölderlin. Sinfonischer Cyklus*, Op. 28.

String Quartet

Berger, Jean. *Four Sonnets by Luis de Camoens.*
Botte-Vallarino, Carlo. *Songs to Love and Death.*
Bush, Geoffrey. *Farewell, Earth's Bliss.*
Butterworth, George. *Love Blows as the Wind Blows.*
Egk, Werner. *La Tentation de Saint Antoine.*
Finzi, Gerald. *By Footpath and Stile.*
Glanville-Hicks, Peggy. *Profiles from China.*
Gurney, Ivor. *Ludlow and Teme.*
__________. *The Western Playland.*
Hindemith, Paul. *Des Todes Tod.*
Messner, Joseph. *Erfüllung.*
Rubbra, Edmund. *Amoretti: Five Spenser Sonnets, Set II.*
Schoeck, Othmar. *Notturno*, Op. 47.
Shepherd, Arthur. *Triptych.*
Vaughan Williams, Ralph. *On Wenlock Edge.*
Wellesz, Egon. *Sonette der Elisabeth Barret-Browning*, Op. 52.
Whithorne, Emerson. *The Grim Troubadour.*
Zilcher, Hermann. *Marienlieder.*

Cello

Herrmann, Hugo. *Chinesische Suite.*
Reutter, Hermann. *Ein Kleines Requiem.*

Clarinet

Cooke, Arnold. *Three Songs of Innocence.*
Françaix, Jean. *L'Adolescence Clémentine.*
Jacob, Gordon. *Three Songs.*
Seiber, Matyas. *Drei Morgenstern-lieder.*
Stravinsky, Igor. *Berceuses du Chat.*
Webern, Anton. *Fünf Canons.*

Flute

Françaix, Jean. *Cinq Poèmes de Charles d'Orléans.*
Herbst, Erich. *Zwischen Abend und Morgen.*

Guitar

Britten, Benjamin. Songs from the Chinese.
Walton, William. Anon. in Love.

Harp

Cannon, Philip. Cinq Chansons de femme.
Castelnuovo-Tedesco, Mario. Three Sephardic Songs.
Lambert, John. A Song-Cycle on the Birth of Jesus.

Horn

Cooke, Arnold. Nocturnes.

Oboe

Vaughan Williams, Ralph. Ten Blake Songs.

Organ

Andriessen, Hendrik. Miroir de Peine.
Casella, Alfredo. Tre Canti Sacri.
La Montaine, John. Songs of the Nativity.
Peeters, Flor. Speculum Vitae.
Simon, Hermann. Der Kreuzweg.

Percussion

Thomson, Virgil. Five Phrases from the Song of Solomon.

Trumpet

Wildgans, Friedrich. Der Mystische Trompeter.

Viola

Jochum, Otto. Gesänge an die Nacht.
Koetsier, Jan. Anfang und Ende.
Vaughan Williams, Ralph. Along the Field.

Violin

Holst, Gustav. Four Songs, Op. 35.
Milhaud, Darius. Quatre Poèmes de Catulle.
Seiber, Matyas. Four Hungarian Folksongs.

Unaccompanied

Rainier, Priaulx. Cycle for Declamation.

APPENDIX B: CHECKLIST OF CYCLE COMPOSERS ARRANGED BY NATIONALITY

American

Abramson
Adler
Allen
Antheil
Babbitt
Babin
Barab
Barber
Beeson
Berger
Bergsma
Bernstein
Bezanson
Blitzstein
Blyton
Branscombe
Bucky
Carpenter
Castelnuovo-Tedesco
Chanler
Citkowitz
Copland
Cox
Crist
Daus
Dello Joio
Diamond
Donovan
Duke, John
Duke, Vernon (Dukelsky)
Eaton
Ellis
Epstein
Fine, Irving
Fine, Vivian
Finney
Flanagan
Floyd
Foss
Freed
Fromm
Glanville-Hicks
Gold
Green
Griffes
Gruenberg
Haieff
Haubiel
Haufrecht
Haussermann
Helm
Hovhaness
Howe
Kagen
Knight
Korngold
Kramer
La Montaine
Lees
Luening
MacDowell
Manning
Mason
Myrow
Niles
Persichetti
Powell
Read
Reif
Ricketts
Rochberg
Rockwell
Rogers
Rorem
Saar
Saminsky
Schafer
Schirmer

American

Schuller
Shepherd
Siegmeister
Slonimsky
Stickles
Stravinsky
Thomas
Thomson
Toch
Trimble
Ward
Warren
Watts
Weill
Whithorne
Woodman

British

Ancliffe
Arundale
Bantock
Bax
Berkeley
Bliss
Boughton
Britten
Bush, Alan
Bush, Geoffrey
Butterworth
Canon
Charles
Cooke
Delius
Dunhill
Elgar
Fairchild
Ferguson
Finzi
Frankel
Fricker
Furze
Gibbs
Goosens
Gray
Gurney
Hamilton
Harrison
Head
Holst
Howells
Ireland
Jacob, Gordon
Lambert
Martin
Maw
Miles
Milford
Milner
Moeran
Montgomery
Musgrave
Oldham
Orr
Plessis
Price
Quilter
Rainier
Reynolds
Ronald
Rowley
Rubbra
Seiber
Somervell
Stanford
Sullivan
Tippett
Vaughan Williams
Walton
Warlock
Woodforde-Finden
Wordsworth

Czech

Dvořak
Foerster
Janáček
Jirák
Petrželka

Danish

Koppel
Nielsen

Dutch

Andriessen
Badings
Bunge
De Kruyf
Flothuis
Frid
Horst
Koetsier
Leeuw
Mengelberg
Peeters
Pijper
Ruyneman
Vlijmen
Wijdeveld
Wyk

Finnish

Kilpinen
Madetoja
Marvia
Pylkkänen

French

Arrieu
Aubert
Auric
Barraud
Berlioz
Beydts
Boulanger
Boulez
Bréville
Casadesus
Chausson
Cras
Debussy
Delage
Dubois
Durey
Fauré
Françaix
Gallois-Montbrun
Gounod
Grassi
Hahn
Hüe
Ibert
Jacob, Maxime
Jolivet
Lesur
Massenet
Menasce
Messiaen
Migot
Milhaud
Moret
Oboussier
Peeters
Pierné
Poot
Poulenc
Pousseur
Ravel
Rivier
Rochat
Samazeuilh
Satie
Sauguet
Schoemaker
Tailleferre
Widor
Wiener

German

Abendroth
Anders
Apostel
Bǎlan
Baur

German

- Beck, Rudolf
- Beethoven
- Berg
- Blacher
- Bode
- Borries
- Brahms
- Braunfels
- Bresgen
- Büchtger
- Chemin-Petit
- Cornelius
- Debusman
- Egk
- Einem
- Eisenmann
- Eisler
- Erbse
- Ernst
- Escher
- Ewers
- Fortner
- Görner
- Graener
- Griesbach
- Gulda
- Haas
- Heiss
- Henze
- Herbst
- Hermann, Paul
- Herrmann, Hugo
- Hessenberg
- Hindemith
- Jensen
- Jochum
- Kammeier
- Knab
- Kölz
- Korngold
- Kowalski
- Krenek
- Krol
- Loewe
- Lothar
- Mahler
- Marx, Karl
- Messner
- Neef
- Pepping
- Pfitzner
- Reimann
- Reutter
- Ritter
- Rohwer
- Salmhofer
- Schoenberg
- Schubert
- Schumann
- Schwarz-Schilling
- Sheinkman
- Simon
- Strauss
- Thärichen
- Wagner
- Waldstein
- Webern
- Wellesz
- Weyler
- Wildgans
- Wimberger
- Wolf
- Wolpert
- Ziems
- Zilcher
- Zillig
- Zipp
- Zöllner

Hungarian

- Bartók
- Kodály
- Liszt
- Zador

Italian

- Abbado

Italian

Agosti
Alfano
Berio
Bettinelli
Casella
Cortese
Dallapiccola
Davico
Gavazzeni
Ghedini
Gubitosi
Guerrini
Jachino
Longo
Malipiero, Gian Francesco
Malipiero, Riccardo
Mompellio
Morelli
Pannain
Persico
Pizzetti
Respighi
Rossini
Trecate
Vlad
Zafred

Norwegian

Grieg

Polish

Baird
Lutosławski
Serocki
Szymanowski

Russian

Arenski
Cui
Gretchaninoff
Hartmann
Kabalevsky
Markevitch
Miaskowski
Mihalovici
Mussorgsky
Nabokov
Prokofieff
Shaporin
Tcherepnin, Aleksandr
Tchérépnine, Nicolai

Spanish

Botto-Vallarino
De Falla
Ginastera
Osma
Rodrigo

Swiss

Andreae
Beck, Conrad
Bloch
Burkhard
David
Honegger
Martin, Frank
Schoeck
Schnyder von Wartensee
Sialm

APPENDIX D: CHECKLIST OF POETS OF CYCLES

Adam, Helen Douglas.
Stanford, Charles Villiers. *Songs from the Elfin Pedlar*.

Ady, Andreas.
Bartók, Béla. *Fünf Lieder*, Op. 16.

Agee, James.
Barber, Samuel. *Knoxville: Summer of 1915*.

Alcaeus.
Dallapiccola, Luigi. *Sex Carmina Alcaei*.

Altenberg, Peter.
Berg, Alban. *Fünf Orchesterlieder nach Ansichtskartentexten*.

Anacker, Heinrich.
Borries, Fritz von. *Stimmen der Natur*.

Anyte of Tagea.
Rainier, Priaulx. *Three Greek Epigrams*.

Apollinaire, Guillaume.
Cortese, Luigi. *Cinque Poesie di Apollinaire*.
Durey, Louis. *Le Bestiaire*.
Honegger, Arthur. *Six Poèmes Extraits de "Alcools."*
Poulenc, Francis. *Banalités*.
______________. *Le Bestiaire*.
______________. *Calligrammes*.
______________. *Quatre Poèmes*.
Rivier, Jean. *Huit Poèmes*.
Ruyneman, Daniel. *Quatre Poèmes*.

Auden, W. H.
Berkeley, Lennox. *Five Poems*, Op. 53
Britten, Benjamin. *On This Island*.
______________. *Our Hunting Fathers*.

Avenarius, Ferdinand.
Webern, Anton. *Three Songs*.

Baker, Anne.
Furze, Jessie. *The Lollipop Shop*.

Balmont, Konstantin.
Miaskowski, Nicolai. Madrigal.
Tchérépnine, Nicolai. Suite Océanique.

Bantock, Helen F.
Bantock, Granville. Sappho.
________. Seven Songs for Children.
________. Six Jester Songs.
________. Songs of the East. Six Cycles of Songs.
________. Songs of the Seraglio.

Banville, Théodore.
Auric, Georges. Trois Caprices.

Baudelaire, Charles.
Berg, Alban. Der Wein.
Debussy, Claude. Cinq Poèmes de Baudelaire.
Gretchaninoff, Alexander. Les Fleurs du Mal.

Bax, Clifford. R
Reynolds, Alfred. Five Centuries of Love.

Bedat de Monlaur, Pièrre.
Casadesus, Francis. Aucassin et Nicolette.

Beer, Jean de.
Jolivet, André. Trois Chansons de Ménestrels.

Bénédict, Jean.
Hüe, Georges. Chansons Printanières.

Benn, Gottfried.
Blacher, Boris. Aprèslude.

Bergengruen, Werner.
Krol, Bernhard. Die Heile Welt, Op. 14.

Bergman, Bo.
Kilpinen, Yrjö. Das Herz.

Bernier, Armand.
Schoemaker, Maurice. Suite Sylvestre.

Bethge, Hans.
Braunfels, Walter. Von der Liebe süss und bitt'rer Frucht.
Herrmann, Hugo. Chinesische Suite.

Bible
Brahms, Johannes. Vier Ernste Gesänge.
Cornelius, Peter. Vater Unser (Lord's Prayer).
Floyd, Carlisle. Pilgrimage.
Foss, Lukas. The Song of Songs.
La Montaine, John. Songs of the Rose of Sharon.
Rochberg, George. Four Songs of Solomon.
Honegger, Arthur. Trois Psaumes.
Rorem, Ned. Cycle of Holy Songs.
Rubbra, Edmund. Three Psalms, Op. 61.
Thomson, Virgil. Five Phrases from the Song of Solomon.
Vlad, Roman. Cinque Elegie.

Bilitis, Pierre.
Debussy, Claude. Chansons de Bilitis.

Blake, William.
Bezanson, Philip. Songs of Innocence.
Cooke, Arnold. Three Songs of Innocence.
Duke, Vernon. Four Songs.
Rochberg, George. Blake Songs.
Thomson, Virgil. Five Songs from William Blake.
Vaughan Williams, Ralph. Ten Blake Songs.

Blomberg, Erik.
Kilpinen, Yrjö. 27 Lieder nach Gedichten von Erik Blomberg.

Bluwstein, Rahel.
Daus, Abraham. Songs of Rahel.

Bona, Miranda.
Alfano, Franco. Tre Liriche.

Bouchor, Maurice.
Chausson, Ernest. Poème de l'amour et de la mer.
__________. Quatre Mélodies.

Bourget, Paul.
Widor, Charles. Soirs d'Été.

Brimont, Baronne de.
Fauré, Gabriel Urbain. Mirages.

Britting, Georg.
Lothar, Mark. Anfang und Ende, Op. 48.

Browning, Elizabeth Barrett.
Branscombe, Gena. Love in a Life.
Wellesz, Egon. Sonette der Elisabeth Barret-Browning, Op. 52.

Browning, Robert.
Bantock, Granville. Lyrics from Ferishtah's Fancies.

Brury, José.
Dubois, Pièrre Max. Le Zodiaque.

Bucky, Frida Sarsen.
Bucky, F. S. The Blessing.

Burchiello, Il (Domenico di Giovani).
Malipiero, Gian Francesco. Quattro Sonetti del Burchiello.

Busch, Wilhelm.
Hessenberg, Kurt. Lieder eines Lumpen.

Byng, L. Cranmer.
Bantock, Granville. Five Songs of Essex.
__________. Songs from the Chinese Poets, six series.
__________. Ten Songs from the Chinese.
Branscombe, Gena. A Lute of Jade.

Bynner, Witter.
Babin, Victor. Beloved Stranger.
Mason, Daniel Gregory. Russians.

Camoens, Luis de.
Berger, Jean. Four Sonnets by Luis de Camoens.

Campbell, Joseph.
Quilter, Roger. Three Pastoral Songs, Op. 22.

Campion, Thomas.
Thomson, Virgil. Four Songs to Poems of Thomas Campion.

Campoamor, Ramon de.
Osma, Julio. Songs of My Spanish Soil.

Carco, Francis.
Duke, Vernon. La Bohême et mon coeur.

Careme, Maurice.
Milhaud, Darius. Petites Légendes.
Poulenc, Francis. La Courte Paille.

Cattaui, Georges.
Menasce, Jacques de. Outrenuit.

Catullus, Gaius Valerius.
Milhaud, Darius. Quatre Poèmes de Catulle.

Celan, Paul.
Erbse, Heimo. Der uns die Stunden zählte.
Reimann, Aribert. Fünf Gedichte von Paul Celan.

Cervantes, Miguel de.
Ibert, Jacques. Chansons de Don Quichotte.

Chalupa, Dalibor.
Jirák, Karl. Duha.

Chalupt, René.
Jacob, Maxime. Le Dépot est obligatoire.
Milhaud, Darius. Les Soirées de Pétrograde.
Rivier, Jean. Quatre Poèmes de René Chalupt.

Chamisso, Adalbert von.
Jensen, Adolf. Dolorosa.
Loewe, Carl. Frauenliebe.
Schumann, Robert. Frauen-Liebe und Leben.

Char, René.
Boulez, Pierre. Le Marteau sans Maître.

Chateaubriand, Lucile de.
Milhaud, Darius. Trois Poèmes en Prose de Lucile de Chateaubriand.

Chaucer, Geoffrey.
Musgrave, Thea. Triptych.
Trimble, Lester. Four Fragments from the Caunterbury Tales.
Vaughan Williams, Ralph. Merciless Beauty.

Claudel, Paul.
Honegger, Arthur. Trois Poèmes de Claudel.
Milhaud, Darius. Quatre Poèmes de Paul Claudel.
———. Sept Poèmes de Paul Claudel.

Claudius, Hermann.
Griesbach, Karl. Die Amsel Ruft den Tag Herbei.
Marx, Karl. Neue Lieder, Op. 29.
Zipp, Friedrich. Sieben Kleine Meisen.

Claudius, Matthias.
Schoeck, Othmar. *Wandsbecker Liederbuch*, Op. 52.

Cnattingius, Thor.
Kilpinen, Yrjö. *Sechs Lieder*, Op. 47.
__________. *Weisen und Melodien*, Op. 43-46.

Cocteau, Jean.
Auric, Georges. *Huit Poèmes de Jean Cocteau*.
Honegger, Arthur. *Six Poésies de Jean Cocteau*.
Jacob, Maxime. *Cartes-postales*.
__________. *Six Poèmes de Jean Cocteau*.
Milhaud, Darius. *Trois Poèmes*.
Poulenc, Francis. *Cocardes*.

Collin, Paul.
Massenet, Jules. *Poème d' Octobre*.

Copperie, Adrien.
Sauguet, Henri. *Cirque*.

Corazzini, Sergio.
Gubitosi, Emilia. *Tre Liriche di Sergio Corazzini*.

Cornelius, Peter.
Cornelius, Peter. *An Bertha*.
__________. *Brautlieder*.
__________. Rheinische-Lieder.
__________. *Trauer und Trost*.
__________. *Weihnachtslieder*.

Crapsey, Adelaide.
Antheil, George. *Five Songs, 1919-1920*.

Cullen, Countee.
Whithorne, Emerson. *The Grim Troubadour*.

Cummings, e. e.
Bergsma, William. *Six Songs*.
Blitzstein, Marc. *From Marion's Book*.

Currie, Mordaunt.
Gibbs, C. Armstrong. *Joan of Arc*.

D'Annunzio, Gabriele.
Malipiero, Gian Francesco. *I Sonetti Delle Fate*.

D'Aste, Vittorio.
Mompellio, Federico. Tre Liriche Infantili.

Daudet, Lucien.
Milhaud, Darius. Catalogue de Fleurs.

Debusman, Genevieve.
Debusman, Emil. The Lovers' Path.

Debussy, Claude.
Debussy, Claude. Prose Lyriques.

Dehmel, Richard.
Webern, Anton. Five Songs, Op. posth.

De La Mare, Walter.
Berkeley, Lennox. Five Songs.
Bliss, Arthur. Three Romantic Songs.
Chanler, Theodore. Four Rhymes from "Peacock Pie."
__________. Nine Epitaphs.
Harrison, Pamela. Eight Poems of Walter de la Mare.
Howells, Herbert. Peacock Pie.

Deland, Margaret.
MacDowell, Edward. From An Old Garden.

Desnos, Robert.
Barraud, Henry. Huit Chantefables pour les enfants sages.
Wiener, Jean. Les Chantefleurs.

Dickinson, Emily.
Copland, Aaron. Twelve Poems of Emily Dickinson.
Kagen, Sergius. The Mob Within the Heart.
Luening, Otto. Nine Songs for Soprano.

Donne, John.
Britten, Benjamin. The Holy Sonnets.
Cox, David. The Humours of Love.
Eaton, John. Holy Sonnets of John Donne.
Finney Ross Lee. Three Love Songs.
Rainier, Priaulx. Cycle for Declamation.
Wordsworth, William. Four Sacred Sonnets.

d'Orleans, Charles.
Debussy, Claude. Trois Chansons de France.
Françaix, Jean. Cinq Poèmes de Charles d'Orléans.

Drachman, Holger.
Grieg, Edvard. Sechs Gedichte, Op. 49.
________. Sechs Lieder aus Fjeld und Fjord.

Dumayet, Pierre.
Gallois-Montbrun, Raymond. Les Sept Pêches Capitaux.

Dumont, Émile.
Bernstein, Leonard. La Bonne Cuisine.

Edgar, Marriott.
Charles, Wolseley. The Barnstormers.

Ehrler, Hans Heinrich.
Reutter, Hermann. Sieben Gesänge, Op. 64.
________. Zwölf Lieder nach Gedichten von Ehrler.

Eichendorff, Josef von.
Schoeck, Othmar. Befreite Sehnsucht, Op. 66.
________. Wandersprüche, Op. 42.
Schumann, Robert. Liederkreis, Op. 39.
Schwarz-Schilling, Reinhard. Der Wandernde Musikant.
Zilcher, Hermann. Eichendorff-Zyklus, Op. 60.

Eliot, T. S.
Reif, Paul. Five Finger Exercises.
Thomas, Alan. Five Landscapes.

Éluard, Paul.
Auric, Georges. Six Poèmes de Paul Eluard.
Malipiero, Riccardo. Quatre Poésies de Paul Eluard.
Poulenc, Francis. Cinq Poèmes.
________. La Fraicheur et le Feu.
________. Tel Jour Telle Nuit.
________. Le Travail du Peintre.
Sauguet, Henri. Les Animaux et leurs Hommes.

Emie, Louis.
Jolivet, André. Poèmes Intimes.

Engle, Paul.
Bezanson, Philip. Song Cycle: The Words of Love.

Falke, Gustav.
Foerster, Josef. Nachtviolen.

Fargue, Léon-Paul.
Auric, Georges. Trois Poèmes de Léon-Paul Fargue.
Satie, Erik. Ludions.

Felmayer, Rudolf.
Apostel, Hans Erich. Fünf Lieder.

Fombeure, Maurice.
Dubois, Pierre Max. Étoiles Brulées.
Poulenc, Francis. Chansons Villageoises.

Forrester, D. Cameron.
Ancliffe, Charles. The Island Lovers.

Fort, Paul.
Beydts, Louis. Chansons pour les Oiseaux.

Franklin, Benjamin.
Finney, Ross Lee. Poor Richard.

Freiligrath, Ferdinand.
Loewe, Carl. Der Möhrenfuerst. Drei Lieder.

Gabory, Georges.
Sauguet, Henri. Plumes.

Gałczynski, Konstanty Ildefons.
Serocki, Kazimierz. Herz der Nächte.

Garborg, Arne.
Grieg, Edvard. Das Kind der Berge.

Garcia-Lorca, Federico.
Baur, Jürg. Vom Tiefinnern Sang.
Poulenc, Francis. Trois Chansons de Federico Garcia-Lorca.
Reutter, Hermann. Ein Kleines Requiem auf Verse von Federico Garcia-Lorca.

Gardner, W. H.
MacDowell, Edward. Six Love Songs.

Gautier, Théophile.
Berlioz, Hector. Les Nuits d'Été.

Geibel, Emanuel.
Sialm, Duri. Ada.

Geisebrecht, Ludwig.
Loewe, Carl. Der Bergmann.
__________. Esther.

Gellert, Christian F.
Beethoven, Ludwig Van. Sechs Lieder von Gellert, Op. 48.

George, Stefan.
Anders, Erich. Sechs Lieder, Op. 88.
Apostel, Hans Erich. Drei Gesänge, Op. 15.
Schoenberg, Arnold. Fünfzehn Gedichte aus "Das Buch der Hängenden Gärten".
Webern, Anton. Fünf Lieder aus "Der Siebente Ring."
__________. Fünf Lieder, Op. 4.

Ghéon, Henri.
Andriessen, Hendrik. Miroir de Peine.

Giacome, Salvatore di.
Longo, Achille. Quattro Liriche Napoletane.

Gibbon, John Murray.
Saar, Louis. Four Seasons.

Gide, André.
Milhaud, Darius. Alissa.

Gilson, Paul.
Rivier, Jean. Trois Poèmes.

Giraudoux, Jean.
Honegger, Arthur. Petit Cours de Morale.

Guistiniani.
Ghedini, Giorgio Federico. Quattro Strambotti di Giustiniani.

Goes, A.
Hessenberg, Kurt. Sieben Leben Möcht Ich Haben.

Goethe, Johann Wolfgang von.
Dallapiccola, Luigi. Goethe-Lieder.
Knab, Armin. Zwölf Lieder.
Kowalski, Max. Sechs Lieder aus dem Westöstlichen Divan, Op. 17.
Wolf, Hugo. Drei Lieder des Harfenspielers.
__________. Drei Mignon-Lieder.
__________. Fünf Lieder aus dem Schenkenbuch des Westöstlicher Divan.

Golenishtchev-Kutusov, Count Arseny A.
    Mussorgsky, Modeste. Songs and Dances of Death.
    ________. Without Sun.

Goll, Yvan.
    Mihalovici, Marcel. Abendgesang.

Grande, Alessandro.
    Pannain, Guido. Tre Liriche.

Grandmougin, Charles.
    Faure, Gabriel Urbain. Poème d'un Jour.

Hafiz, Shams-Ed-Din Muhammad.
    Bantock, Granville. Five Ghazals of Hafiz.
    Davico, Vincenzo. Trois Quatrains d'al Ghazali de Hafiz.
    Jensen, Adolf. Lieder des Hafis.
    Ritter, F. L. Hafis.
    Schoeck, Othmar. Zwölf Hafis-Lieder, Op. 33.
    Tchérépnine, Nicolai. Vier Lieder aus Hafis, Op. 25.
    Wolpert, Franz Alfons. Vier Lieder nach Gedichten des Hafis.

Haft, Joseph.
    Toch, Ernst. Poems to Martha.

Haieff, Alexei.
    Haieff, Alexei. In the Early Hours.

Hamerling, Robert.
    Foerster, Josef. Frühlingnachtstraum.

Hardy, Thomas.
    Boughton, Rutland. Tristram's Three Songs.
    Britten, Benjamin. Winter Words.
    Finzi, Gerald. Before and After Summer.
    ________. By Footpath and Stile.
    ________. Earth and Air and Rain.
    ________. I Said to Love.
    ________. Till Earth Outwears.
    ________. A Young Man's Exhortation.
    Ireland, John. Five Poems by Thomas Hardy.

Haringer, Jakob.
    Schoenberg, Arnold. Three Songs, Op. 48.

Harper, Jean.
    Hovhaness, Alan. Three Songs.

Hassall, Christopher.
Walton, William. Anon. in Love.
__________. A Song for the Lord Mayor's Table.

Hausmann, Manfred.
Ewers, Jürgen. Wie Wundersam die Welt im Mondlicht Dämmert.

Heine, Heinrich.
Castelnuovo-Tedesco, Mario. Heine-Lieder.
Dallapiccola, Luigi. An Mathilde.
Myrow, Fredric. Four Songs in Spring.
Schumann, Robert. Der Arme Peter.
__________. Dichterliebe, Op. 48.
__________. Liederkreis, Op. 24.

Henley, William Ernest.
Butterworth, George. Love Blows as the Wind Blows.

Herbert, George.
Vaughan Williams, Ralph. Five Mystical Songs.

Herrick, Robert.
Blyton, Carey. The Poetry of Dress.
Bush, Geoffrey. Four Songs from Herrick's "Hesperides."
Rorem, Ned. Flight for Heaven.

Heseltine, Irene.
Warlock, Peter. Lilligay.

Hesse, Hermann.
Frid, Geza. Abschied.
Kilpinen, Yrjö. Herbst, Op. 98.
__________. Hochgebirgswinter.
__________. Liederfolge, Op. 97.
Schoeck, Othmar. Zehn Lieder, Op. 44.

Hillar, Małgorzata.
Baird, Tadeusz. Liebeslieder (Erotyki).

Hirtz, Lise.
Auric, Georges. Cinq Chansons de Lise Hirtz.

Hölderlin, Johann Christian Friedrich.
Apostel, Hans Erich. Fünf Gesänge, Op. 9.
Britten, Benjamin. Sechs Hölderlin-Fragmente.
Fortner, Wolfgang. Vier Gesänge.
Henze, Hans Werner. Kammermusik 1958.

Hölderlin, Johann Christian Friedrich.
Reutter, Hermann. Die Jahreszeiten.
Zilcher, Hermann. Hölderlin. Sinfonischer Cyklus, Op. 28.

Hölty, Ludwig.
Abendroth, Walter. Hölty-Trilogie, Op. 25.

Hofmannsthal, Hugo von.
Martin, Frank. Sechs Monologe aus "Jedermann."

Hope, Laurence.
Woodforde-Finden, Amy. Four Indian Love Lyrics.

Housman, A. E.
Butterworth, George. Bredon Hill and Other Songs from "A Shropshire Lad."
__________. A Cycle of Six Songs from "A Shropshire Lad."
Duke, Vernon. Six Songs from "A Shropshire Lad."
Flanagan, William. The Weeping Pleiades.
Gurney, Ivor. Ludlow and Teme.
__________. The Western Playland.
Ireland, John. The Land of Lost Content.
Moeran, E. J. Ludlow Town.
Orr, C(harles) W(ilfred). A Cycle of Songs from "A Shropshire Lad."
__________. Five Songs, from "A Shropshire Lad."
__________. Four Songs.
Somervell, Arthur. Song Cycle, from "A Shropshire Lad."
Vaughan Williams, Ralph. Along the Field.
__________. On Wenlock Edge.

Huber, Berta.
Kilpinen, Yrjö. Lieder um eine Kleine Stadt, Op. 95.

Huch, Ricarda.
Pfitzner, Hans. Sechs Liebeslieder, Op. 35.

Hudson, W. H.
Tippett, Michael. Boyhood's End.

Hughes, Langston.
Berger, Jean. Four Songs.
Poot, Marcel. Three Negro Poems.

Hughet, Georges.
Thomson, Virgil. La Belle en dormant.

Hugo, Victor.
Barraud, Henry. *Chansons de Gramadoch*.

Iłłakowicz, Kazimiera.
Lutoslawski, Witold. *Five Songs*.

Ingelow, Jean.
Rockwell, Julia. *Songs of Seven*.

Irwin, Wallace.
Mason, Daniel Gregory. *Three Songs to Poems from the "Nautical Lays of a Landsman."*

Ivanov, Vyacheslav.
Gretchaninoff, Alexander. *Sonetti Romani*.

Jacob, Max.
Auric, Georges. *Trois Poèmes de Max Jacob*.
Poulenc, Francis. *Le Bal Masque*.
__________. *Cinq Poèmes*.
Sauguet, Henri. *Les Pénitents en Maillots Roses*.
__________. *Visions Infernales*.

Jacobsen, Jens Peter.
Nielsen, Carl. *Songs and Verses*.

Jacques, Lucien.
Cras, Jean. *La Flûte de Pan*.
__________. *Fontaines*.

Jalkanen, Huugo.
Kilpinen, Yrjö. *31 Lieder*, Op. 15.

Jammes, Francis.
Boulanger, Lili. *Clairières dans le Ciel*.
Milhaud, Darius. *Suite de Quatrains*.
__________. *Tristesses*.

Jeitteles, Aloys.
Beethoven, Ludwig van. *An die Ferne Geliebte*.

Jiménez, Juan Ramón.
Baur, Jürg. *Herz Stirb oder Singe*.

Jone, Hildegard.
Webern, Anton. *Drei Gesänge*, Op. 23.
__________. *Drei Gesänge*, Op. 25.

Jonson, Ben.
Bush, Geoffrey, Three Songs.

Josephson, Ernst.
Kilpinen, Yrjö. Phantasie und Wirklichkeit, Op. 27, 28, 29.

Joyce, James.
Berio, Luciano. Chamber Music.
Citkowitz, Israel. Song Cycle (Chamber Music).
Goossens, Eugene. Chamber Music.
Mengelberg, Rudolf. Chamber Music.
Moeran, E. J. Seven Poems by James Joyce.
Szymanowski, Karol. Songs from "Chamber Music," Op. 54.

Jünger, Fr. G.
Pepping, Ernst. Vaterland.

Kafka, Franz.
Fine, Vivian. The Great Wall of China.
Heiss, Hermann. Expression K.
Křenek, Ernst. Fünf Lieder, Op. 82.

Keller, Gottfried.
Pfitzner, Hans. Alte Weisen.
Schoeck, Othmar. Gaselen.
__________. Lebendig Begraben.
__________. Unter Sternen.

Kerner, Justinus.
Schumann, Robert. Zwölf Gedichte, Op. 35.

Kerr, Alfred.
Strauss, Richard. Krämerspiegel.

Kessel, Martin.
Thärichen, Werner. Konzert, Op. 38.

Keyes, Sidney.
Tippett, Michael. The Heart's Assurance.

Kingsley, Charles.
Ellis, Vivian. Four Songs from the Water Babies.

Kipling, Rudyard.
Delage, Maurice. Trois Chants de la Jungle.

Kivikk'aho, Eila.
Kilpinen, Yrjö. Sieben Lieder nach Gedichten von Eila Kivikk'aho.

Klee, Paul.
De Kruyf, Ton. Einst dem Grau der Nacht Enttaucht.

Klingsor, Tristan.
Ravel, Maurice. Shéhérazade.

Kneip, Jacob.
Haas, Joseph. Gesänge an Gott.

Kock, Kenneth.
Thomson, Virgil. Mostly About Love.

Koppel, Herman D.
Koppel, Herman D. Four Love Songs, Op. 47.

Koskenniemi, V. A.
Kilpinen, Yrjö. Lieder, Op. 20-26.

Kraus, Karl.
Křenek, Ernst. Durch die Nacht.

Křenek, Ernst.
Křenek, Ernst. The Ballad of the Railroads.
________. Gesänge des späten Jahres, Op. 71
________. Journey Through the Austrian Alps, Op. 62.
________. Reisebuch aus den oesterreichischen Alpen, Op. 62.

Krieger, Jacqueline.
Milhaud, Darius. Récréation.

Kryloff, J.
Gretchaninoff, Alexander. Quatre Fables de J. Kryloff.

Kugler, Franz.
Loewe, Carl. Gregor auf dem Stein.

Labé, Louise.
Escher, Rudolf. Chants du Desir.
Fricker, Peter Racine. O Longs Desirs.
Sauguet, Henri. Six Sonnets de Louise Labé.

Lagerkvist, Pär.
Kilpinen, Yrjö. Reflexe, Op. 33-34.

Lalanne, Louise.
Poulenc, Francis. Trois Poèmes de Louise Lalanne.

Landi, Elissa.
    Chasins, Abram. Offering to Eros.

Latil, Léo.
    Milhaud, Darius. Quatre Poèmes de Léo Latil.

Lawrence, D. H.
    Knight, Morris. 'Pansies' of D. H. Lawrence.

Lear, Edward.
    Stanford, Charles Villiers [Karol Drofnatzki, pseudo]. Nonsense Rhymes.

Ledwidge, Francis.
    Head, Michael. Over the Rim of the Moon.

Léger, Saint-Léger.
    Durey, Louis. Images à Crusoë.

Leino, Eino.
    Kilpinen, Yrjö. Zwölf Lieder, Op. 19.

Lenau, Nikolaus.
    Schoeck, Othmar. Wanderung im Gebirge.

Lerberghe, Charles van.
    Fauré, Gabriel Urbain. La Chanson d'Ève.
    ________. Le Jardin Clos.

Letts, W. M.
    Stanford, Charles. A Fire of Turf.

Leuthold, Heinrich.
    Schoeck, Othmar. Der Sänger, Op. 57.
    ________. Spielmannsweisen, Op. 56.

Lindsay, Maurice.
    Musgrave, Thea. A Suite O Bairnsangs.

Lindsay, Vachel.
    Gruenberg, Louis. Animals and Insects.

Li Po.
    Bliss, Arthur. The Ballads of the Four Seasons.
    ________. The Women of Yueh.

Li Tai-Po (or, Li Po).
Andreae, Volkmar. *Li-Tai-Po*.

Löns, Hermann.
Graener, Paul. *Löns-Lieder,* Op. 71

Lorrain, Jean.
Bréville, Pierre de. *Trois Poèmes de Jean Lorrain*.
Pierné, Gabriel. *Contes*.

Louÿs, Pierre.
Debussy, Claude. *Chansons de Bilitis*.

Lowell, Amy.
Howe, Mary. *Three Hokku*.

Lucan, Marcus.
Hamilton, Iain. *Pharsalia*.

Machado, Antonio.
Dallapiccola, Luigi. *Quattro Liriche di Antonio Machado*.

MacLeish, Archibald.
Finney, Ross Lee. *Poems by Archibald MacLeish*.

MacLeod, Fiona.
Bax, Arnold. *A Celtic Song-cycle*.
Boughton, Rutland. *Five Celtic Love Songs*.

MacNeice, Louis.
Seiber, Matyas. *To Poetry*.

Maeterlinck, Maurice.
Chausson, Ernest. *Serres Chaudes*.

Mahler, Gustav.
Mahler, Gustav. *Lieder eines Fahrenden Gesellen*.

Mallarmé, Stéphane.
Debussy, Claude. *Trois Poèmes de Stéphane Mallarmé*.
Milhaud, Darius. *Chansons Bas*.
Ravel, Maurice. *Trois Poèmes de Stéphane Mallarmé*.

Manning, Kathleen Lockhart.
Manning, Kathleen Lockhart. *Cocktails*.
__________. *Sketches of New York*.
__________. *Sketches of Paris*.

Marais, Eugene.
Wyk, Arnold van. Van Liefde en Verlatenheid.

Mariat, Jean.
Gallois-Montbrun. Trois Mélodies.

Marot, Clément.
Françaix, Jean. L'Adolescence Clémentine.

Marshak, S.
Kabalevsky, Dmitri. Seven Merry Songs.

Martin, Henriette.
Zador, Eugene. The Lonely Wayfarer.

Mary Queen of Scots.
Schumann, Robert. Gedichte der Königin Maria Stuart, Op. 135.

Mason, Madeline.
Haubiel, Charles. Portals. A Symphonic Song Cycle.

Mauclair, Camille.
Bloch, Ernest. Historiettes au Crépuscule.
Chausson, Ernest. Trois Lieder.

Mechthild von Magdeburg.
Braunfels, Walter. Die Gott Minnende Seele.

Medici, Lorenzo de'.
Malipiero, Gian Francesco. La Sette Allegrezze d'Amore.
Markevitch, Igor. Lorenzo Il Magnifico.

Melville, Herman.
Flanagan, William. Time's Long Ago.

Mendes, Murilo.
Dallapiccola, Luigi. Preghiere.

Messiaen, Olivier.
Messiaen, Olivier. Harawi.
————. Poèmes pour Mi.

Meyer, Conrad Ferdinand.
Schoeck, Othmar. Das Stille Leuchten, Op. 60.

Michelangelo (Michelangelo Buonarroti).
Britten, Benjamin. Seven Sonnets.
Wolf, Hugo. Drei Gedichte von Michelangelo.

Mirmont, Jean de La Ville de.
Faure, Fabriel Urbain. L'Horizon Chimerique.

Moerike, Eduard.
Erbse, Heimo. Drei Lieder.
Schoeck, Othmar. Das Holde Bescheiden, Op. 62.

Mombert, Alfred.
Berg, Alban. Vier Lieder nach Gedichten von . . . Mombert, Op. 2.

Montale, Eugenio.
Bettinelli, Bruno. Cinque Liriche di Montale.
Zafred, Mario. Canti di Novembre.

Morand, Paul.
Ravel, Maurice. Don Quichotte à Dulcinée.

Morax, Rene.
Honegger, Arthur. Trois Chansons.

Moréas, Jean.
Hahn, Reynaldo. Les Feuilles Blessées.
Poulenc, Francis. Airs Chantés.

Morgenstern, Christian.
Burkhard, Willy. Herbst.
________. Neun Lieder, Op. 70.
Eisler, Hanns. Palmström.
Graener, Paul. Neue Galgenlieder.
________. Palmström singt.
Gulda, Friedrich. Sieben Galgenlieder.
Kilpinen, Yrjö. Lieder nach Gedichten von . . . Op. 59-62.
________. Lieder um den Tod, Op. 62.
Kölz, Ernst. 'Drei Galgenlieder von Christian Morgenstern' in Da Tauts da Grauts.
Seiber, Matyas. Drei Morgenstern-Lieder.
Vlijmen, Jan van. Drie Morgenstern-liederen.
Weyler, Willy. Auf Vielen Wegen, Op. 32.
Ziems, Harry. Der Palmgalgen.

Müller, Wilhelm.
Die Schöne Müllerin.
Winterreise.

Munn, Margaret Crosby.
Haubiel, Charles. *Elizabethan Songs*.

Musset, Alfred de.
Castelnuovo-Tedesco, Mario. *"1830" Trois Chansons*.

Mussorgsky, Modeste.
Mussorgsky,.Modeste. *The Nursery*.

Nash, Ogden.
Duke, Vernon. *Ogden Nash's Musical Zoo*.

Nerval, Gérard de.
Auric, Georges. *Cinq Poèmes de Gérard de Nervàl*.

Nichols, Robert.
Frankel, Benjamin. *The Aftermath*.

Nickson, Richard.
Lees, Benjamin. *Cyprian Songs*.

Noailles, Comtesse de.
Oboussier, Robert. *Vie et Mort*.

Noren, Elfrida.
Haufrecht, Herbert. *The Clock Shop*.

Obaldia, René de.
Lesur, Daniel. *Berceuses à Tenir Éveillé*.

Ocampo, Silvina.
Ginastera, Alberto. *Las horas de una estancia* (Times of Day on a Farm).

Oesterling, Anders.
Kilpinen, Yrjö. *20 Lieder nach Gedichten v. A. Oesterling*, Op. 39-41.

Olson, Elder.
Diamond, David. *The Midnight Meditation*.

Omar Khayyam.
Blacher, Boris. *Fünf Sinnsprüche Omars*.
Cras, Jean. *Robaiyat de Omar Khayyam*
Eisenmann, Will. *Rubaiyat-Zyklus I*.
________. *Rubaiyat-Zyklus II*.

Onerva, L. (Mme. Leevi Madetoja).
Kilpinen, Yrjö. Lieder nach Gedichten von L. Onerva, Op. 10.
Madetoja, Leevi. Autumn Suite (Syksy, a cycle of six songs).

Orgel, Irene.
Fine, Irving. Mutability.

O'Sullivan, Seumas.
Moeran, E(rnest) J(ohn). Six Poems of Seumas O'Sullivan.

Paliard, Camille.
Milhaud, Darius. Chants de misère.
________. Le Voyage d'Été.

Parker, Dorothy.
Barab, Seymour. Songs of Perfect Propriety.

Parny, Evariste.
Ravel, Maurice. Chansons Madécasses.

Pascoli, Giovanni.
Persico, Mario. Sette Piccole Liriche.

Pasternak, Boris.
Nabokov, Nicolas. Quatre Poèmes de Boris Pasternak tirés du "Docteur Jivago."

Paulsen, Julius.
Grieg, Edvard. Elegiac Poems, Op. 59.
________. Norge (Norway, a cycle of five songs), Op. 58.

Petrarch, Francesco.
Cornelius, Peter. Vergina von Petrarca.
Liszt, Franz. Tre Sonetti.

Petronius, Gaius.
Durey, Louis. Trois Poèmes de Pétrone.

Poe, Edgar Allan.
Griffis, Elliot. Songs from Poe.

Poliziano, Angelo.
Malipiero, Gian Francesco. Tre Poesie di Angelo Poliziano.

Pomian, Georges.
Grassi, André. Ver Luisant Libellule et Cie.

Prevert, Jacques.
- Neef, Wilhelm. Raritäten.
- Wimberger, Gerhard. Drei Lyrische Chansons.

Proust, Marcel.
- Castelnuovo-Tedesco, Mario. Trois Fragments de Marcel Proust.

Przybos, Julian.
- Serocki, Kazimierz. Augen der Luft.

Pushkin, Alexander.
- Hartmann, Thomas de. A Poet's Love.
- Shaporin, Yury A. Songs to the Poems of A. Pushkin.
- Stravinsky, Igor. Le Faune et la Bergère.

Quarles, Francis.
- Beeson, Jack. Five Songs.

Radiguet, Raymond.
- Auric, Georges. Alphabet.

Régnier, Henri de.
- Beydts, Louis. Quatre Odelettes.

Reinacher, Eduard.
- Hindemith, Paul. Des Todes Tod.

Renard, Jules.
- Ravel, Maurice. Histoires Naturelles.

Rilke, Rainer Maria.
- Apostel, Hans Erich. Vier Lieder nach Texten von R. M. Rilke, Op. 6.
- Badings, Henk. Drei Lieder.
- Barber, Samuel. Mélodies Passagères.
- Beck, Conrad. Drei Herbstgesänge.
- Beck, Rudolf. Fünf Lieder, Op. 24.
- Hindemith, Paul. Das Marienleben.
- Křenek, Ernst. O Lacrymose, Op. 48.
- Leeuw, Ton de. Die Weise von Liebe und Tod.
- Malipiero, Riccardo. Sette Variazioni su 'Les Roses'.
- Martin, Frank. Die Weise von Liebe und Tod.
- Marx, Karl. Gebete der Mädchen zur Maria.
- Reutter, Hermann. Die Weise von Liebe und Tod des Carnets.
- Zafred, Mario. Vergers.

Rimbaud, Arthur.
Britten, Benjamin. Les Illuminations.

Ringelnatz, Joachim.
Kölz, Ernst. "3 x 2 Ringelnatzlieder" in Da Tauts da Grauts.

Rodès, Béatrix.
Bloch, Ernest. Poèmes D'Automne.

Roland (folk).
Dallapiccola, Luigi. Rençesvals.

Rolle, Richard.
Oldham, Arthur. The Commandment of Love.

Ronsard, Pierre de.
Milhaud, Darius. Quatre Chansons de Ronsard.
Poulenc, Francis. Poèmes de Ronsard.

Rossetti, Dante Gabriel.
Vaughan Williams, Ralph. The House of Life.

Rückert, Friedrich.
Mahler, Gustav. Kinder-Totenlieder.
Reutter, Hermann. Vier Lieder, Op. 54.

St. Teresa of Avila.
Berkeley, Lennox. Four Poems by St. Teresa of Avila.

St. Vincent Millay, Edna.
Kohs, Ellis B. Fatal Interview.
Ricketts, Lucy Woodworth. Elegiac Songs.

Salinger, Herbert and Pierre.
Green, Ray. Songs to Children's Poems.

Samain, Albert.
Cras, Jean. Élegies.

Sandburg, Carl.
Warren, Elinor Remick. Singing Earth.

Sappho.
Dallapiccola, Luigi. Cinque Frammenti di Saffo.

Sassoon, Siegfried.
Rowley, Alec. The Heart's Journey.

Schaumann, Ruth.
Simon, Hermann. Kommt ein Kindlein auf die Welt.
__________. Der Kreuzweg.
__________. Die Liebende.
__________. Statt eines Strausses.

Scheffel, Joseph Victor.
Jensen, Adolf. Zwölf Lieder, Op. 40.

Schiller, Johann Christoph Friedrich von.
Sauguet, Henri. Quatre Mélodies sur des Poèmes de Schiller.

Schirmer, Rudolph.
Schirmer, Rudolph. Seven Songs.

Schröder, Rudolf Alexander.
Waldstein, Wilhelm. Elysium.

Sergel, Albert.
Kilpinen, Yrjö. Sommersegen, Op. 75.
__________. Spielmannslieder, Op. 77.

Sévigné, Madame de.
Barraud, Henry. Trois Lettres de Madame de Sévigné.

Shakespeare, William.
Blacher, Boris. Drei Chansons aus Shakespeares 'Romeo und Julia.'
Brahms, Johannes. Fünf Ophelia-Lieder.
Fortner, Wolfgang. Songs nach Texten von W. Shakespeare.
Montgomery, Bruce. Eight Shakespeare Songs, Sets I and II.
Stravinsky, Igor. Three Songs from William Shakespeare.

Shelley, Percy Bysshe.
Allen, Creighton. Shelley Songs.
Arenski, Anton. Erinnerung.

Shove, Fredegond.
Vaughan Williams, Ralph. Four Poems by Fredegond Shove.

Silesius, Angelus.
Chemin-Petit, Hans. Kleines Triptychon.

Silvestre, Armand.
Aubert, Louis. Rimes Tendres.
Massenet, Jules. Poème d' Avril.
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